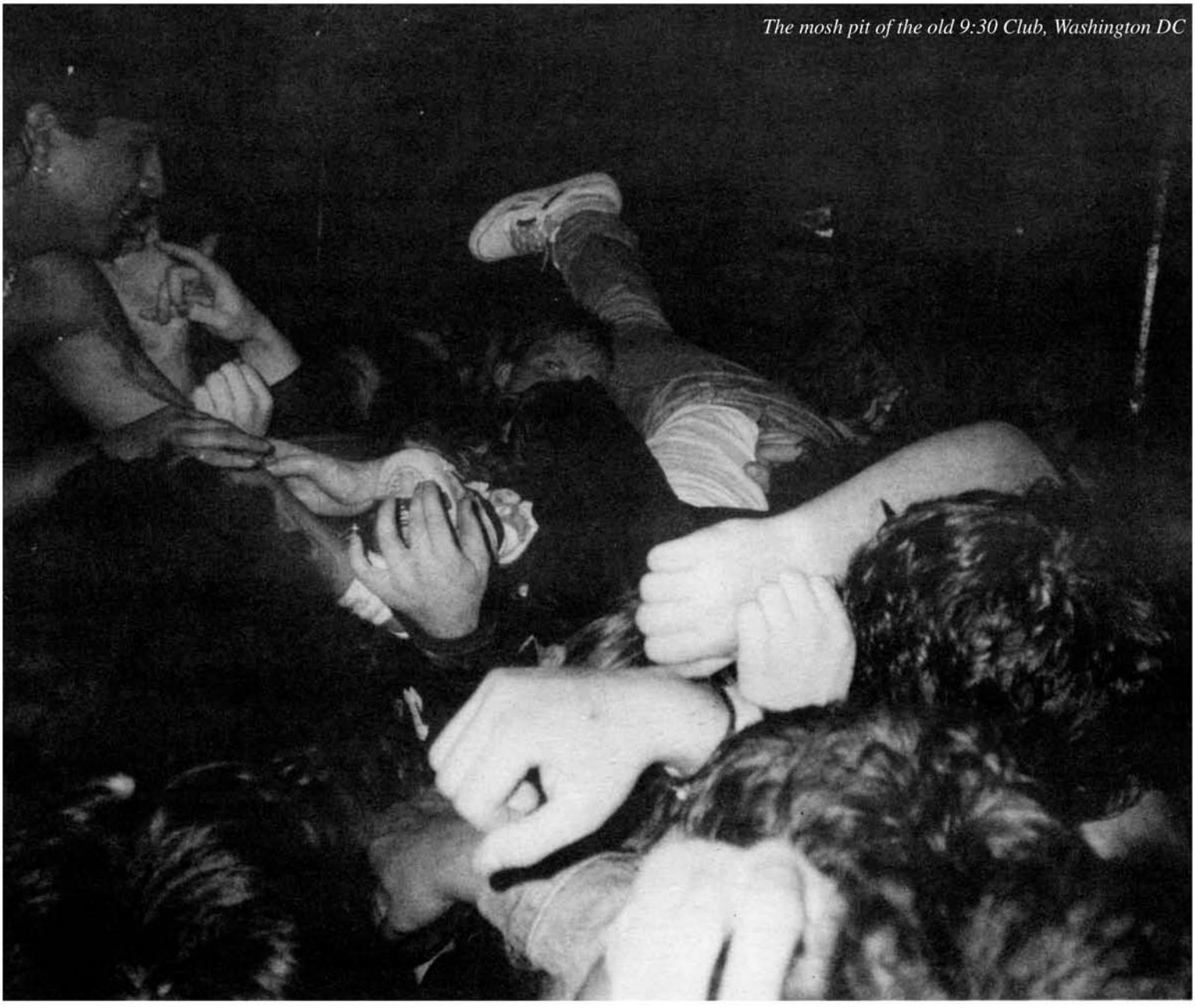
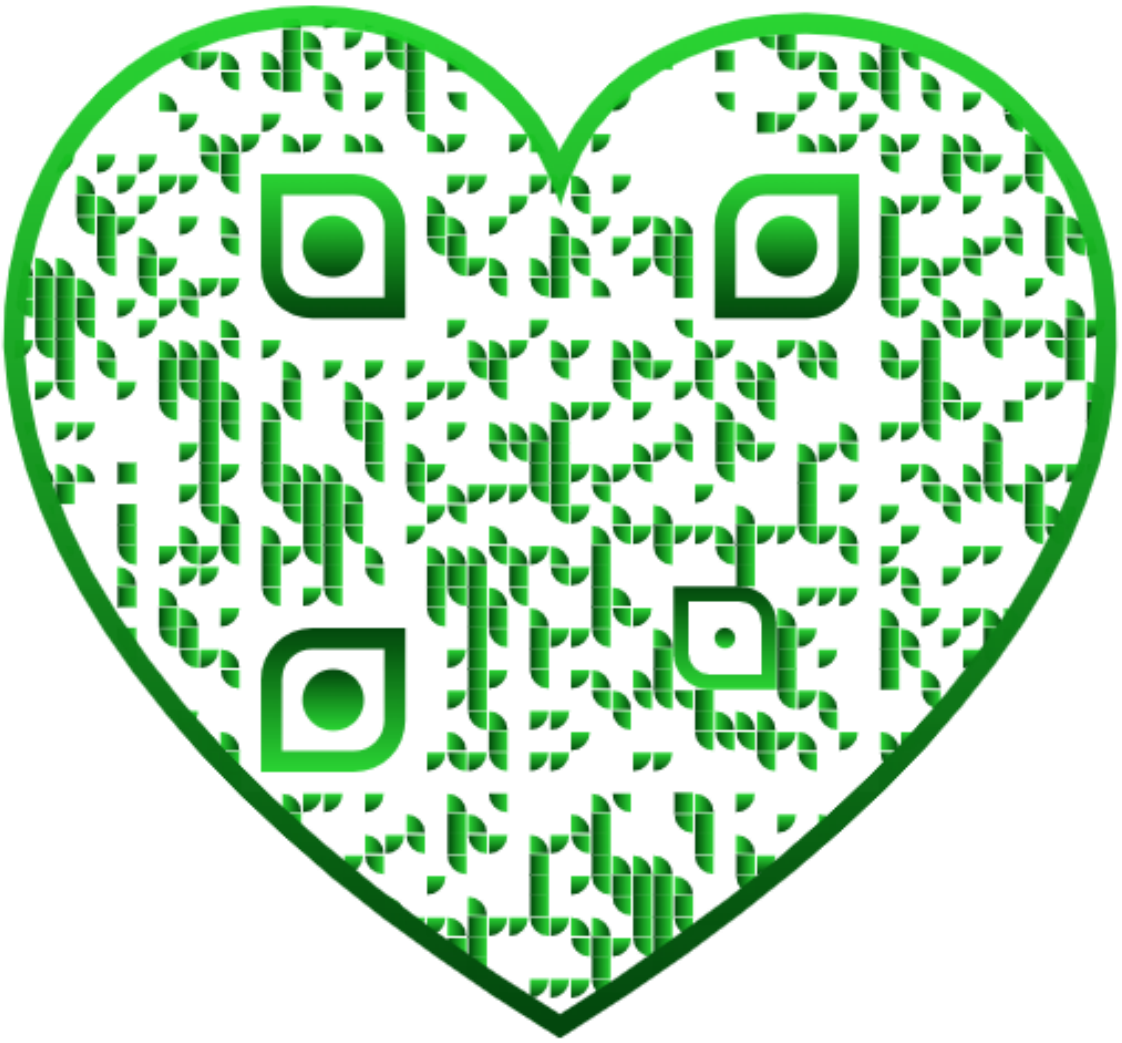
DISPOSABLE UNDERGROUND



The mosh pit of the old 9:30 Club, Washington DC

VOLUME 1, NUMBER 1

Inside: Thirteen interviews with the likes of Agnostic Front, Deceased, Megadeth, and Sacrifice; album and demo reviews and a concert review; live photos!



DISPOSABLE UNDERGROUND

Hello, and welcome to Disposable Underground 'zine. I hope you enjoy reading this issue, and I'd appreciate and encourage any comments, suggestions, and/or questions you may have about any part of this 'zine.

Disposable Underground covers but is not limited to death metal, black metal, hardcore, grindcore, thrash, and any crossover/combination of these. If you're going to contact any 'zine, independent label, or band in these pages, please include some postage or an I.R.C., as this would help them out immensely.

If you're in a band and have any material that you'd like reviewed in these pages, please feel free to contact me about it, or send it in for a guaranteed review. I also encourage record labels to send in their releases for a guaranteed review. If you have a 'zine and would like to trade ads and 'zines, I'd like to hear from you. If you'd like to advertise, the rates are as follows: full page = $18; half page = $9; third page = $6; fourth page = $4.50; eighth page = $2.25. Please make check or money order in U.S. currency payable to the below name.

Finally, thank you for any interest you have, and keep the underground alive! Support your local scene! Thanks to Nick Teta, Jr., first off, for his contributions and assistance (it was his idea to start this thing); all the bands that I'm friends with; the friendly people at the record labels that I talk to; Jimmy Murray for the printing job; my 'zine pals I contributed to: Judd Harper, Brian O'Neill, Jerry Rutherford, HellFarmer, and Ronny Eide; and my parents, for their financial and technical help. This would've been impossible without them.

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Table Of Contents

Departments

Advertisements 41
Album Reviews 27
Demo Reviews 36
Concert Review 40

Interviews

Agnostic Front 18
Armored Saint 4
Deceased 20
Defiance 3
Fear Of God 26
Forbidden 10
L.D.Kids 14
Medussa 6
Megadeth 24
Overkill 8
Prong 16
Sacrifice 22
Testament 12

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DEFIANCE

Jim Adams, the guitarist for Defiance, was hangin' out downstairs at the 9:30 Club in Washington, D.C. near where they sell the tour shirts, in October of 1990. And I said, "Hey, man, let's do an interview." I wasn't prepared or anything but we did it anyway. Soon he and the rest of Defiance would be on stage opening for Vio-lence, and I had never heard Defiance before, so I was wondering what music category it would put itself in.

"Um, I would just say pretty much thrash metal. We're trying to become more intricate; we're trying become more complicated [and] keep it interesting. I'm really into like the Voivod thing, the really out there shit."

As in the diminished chords?

"Yeah, right. We do that in one of our songs which was inspired by Dimension Hatross. The stuff on the new album, we do that more. Not like how Piggy plays it, but just the use of minor or flat fifth chords and what not."

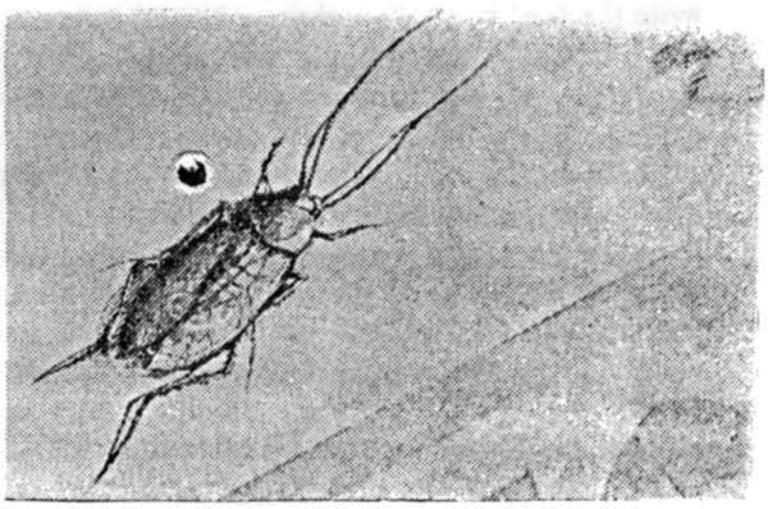
Another thing I wasn't aware of was the band's lyrical content is.

"Um, I'd like to say environmentally consious. We talk about the Stockton massacre where the guy went in with the automatic weapons and was killing off kids in the playground; that's the song with the diminished chord thing in it. 'Void Terra Firma' is really about, y'know, the destruction of the ozone and the killing of the rain forests, leaving us with no air, thus we don't exist, type of deal."

I asked Jim what was going on with Defiance at the time.

"We're touring for both albums [Void Terra Firma and Product Of Society, both out on RC Records]. What we do is we split our set up so we're doing about half and half, a little bit more off the new one [V.T.F.] because we have a new vocalist now [Steev 'Dez' Esquivel, formerly of Laughing Dead]. Jeff Waters, [Annihilator's] guitar player, produced our first album."

This was a short interview, but sweet. Defiance, which has been doing this since October 1985, is pretty happening and hopefully everybody will pick up both albums, 'cause the material sounded good live!



In June of 1991, Joey Vera, the bassist for Armored Saint, called me up to do an interview. I saw this band in Washington, D.C. twice in 1987, on its "Human Vulture" tour, and it ruled! Since then, the Saint has put out a new album, Symbol Of Salvation, on Metal Blade Records, and recruited two new guitarists after the death of guitarist Dave Prichard, who died from lukemia before the studio sessions for the new album.

What happened to the old logo? I think the new one sucks, actually.

"Ha ha ha! Really?"

Yeah, I hate it.

"Well, you know, we felt like we had to change it because um, for one thing, the band has been through a lot of changes. And um, actually, we were just kinda sick of the old English writing, you know. We've had it since [1983], and it was kinda cool back then, but like it just sort of feeling a bit stale and dated, you know. And we felt like with a new album, and, you know, we've got a new band and it's like a whole another chapter, so we felt like any change is gonna be welcome, and the logo is just a part of it, you know? So that was the reason we did it."

[Armored Saint took a 1989 four-track demo recording of a Dave Prichard lead and used it in the song 'Tainted Past' on the new album.] Did Dave write the lead by itself, and you plugged it into the song because it was in key or something?

"Well, see, what we've been doing for the past couple of years, before we had any record deals or anything, um, is we'd write three songs, and then we'd record 'em on a four-track, and we'd make 'em sound really good, and we'd make like a real production number out of it. So, we had recorded 'Tainted Past', the whole song, on a four-track, and um, luckily I was able to find the tape that had Dave's solo on it. It had the solo on it's own track by itself. So I was able to pull it off of the track and um, we recorded that onto a reel-to-reel tape, and then we cut it into the new 'Tainted Past' version, okay? So it took about five or six hours to do, but um, we made it fit. I mean, we slowed the tape down so it would fit in key, and we hooked it up to a tuner and made it fit. And then the timing thing was what took the longest, because the original version was a little bit slower, so we had to eliminate some space in the old version. When he wasn't playing, we had to literally go in there with a razor blade and cut the tape out. We must have cut it about twenty times. But it was really important to us that Dave was somehow able to play on the record. That was the one thing that he really wanted most, so in a very strange sort of way, he did."

When you first started playing, did you play bass or guitar? I know you played acoustic and synth guitar on the new album.

"I started out on guitar when I was about fifteen, and then about a year later, I started playing bass."

Why did you decide to do that?

"Um, a couple of reasons. For one thing, I felt like my fingers were too fat, and I couldn't play solos, you know? I mean, I was only playing a year, anyway, but I got real frustrated with it. And I always felt more comfortable playing a bass guitar. Also, at the same time, you know, I was jamming with some friends in the neighborhood -- one of them was John [Bush], actually, the singer -- and um, we needed a bass player, and I played guitar. Actually, this is kind of interesting, because John had this bass guitar that his mom had bought him, but he didn't really like playing, so I started playing bass in the band, and ever since I stuck with it, you know? And that very same bass is the same bass that I use now, ha ha. A Fender P bass."

I think 'Tribal Dance', off the new album, is the closest thing to a socially conscious song you have there, since it's dealing with the drug issue.

"Yeah, it is, you know, because it's um, so easy to point the finger at other people, like, 'Damn those cartel, those evil people.' But it's really funny if you look at it, because they're only givin' us what we

demand. So if there wasn't such a demand for it, then there would be no supply."

What do you think we should do, politically, to stop the demand?

"Politically, I don't know. I mean, I don't know what the answer is, you know? I think the answer lies in the individual, and not so much what a government can do. I just think it boils down to individual education. It really starts in the home, you know? I mean, it's easy for me to say, I guess, but there's like millions of people in this country, an' some of 'em don't get proper or adequate nurturing, you know what I mean?"

What advice do you have for a band that's come under hard times with a line-up change, in order for it to make it through?

"Well, I know what you're saying. I mean, there's the standard answer I could muster up, you know, which is if you truly believe in it, then um, you must find a way to make it work. I only say that because that's what we did, and believe me, we considered breaking up several times. And um, something kept us together, you know? And I can only think that it was, you know, just belief in this project, to make it work, whatever it took. And believe me, man, it takes a lot. It takes losin' one of your best friends, it takes a lot of things, you know?

"And um, I can't just say like, stick at it and you'll make it. It doesn't always happen that way. I mean, life is a crap shoot, you know? But, you know, what are you gonna do? I mean, every time something goes wrong, you can't run away from it, you know? At one point in your life, you just gotta like stand your ground and say, 'I'm gonna like really do this at the best of my efforts, until I feel like I can't do it anymore.'"

Did you listen to a Kiss record when you were little and decide you wanted to be Ace Frehley, and pick up a guitar?

"Um, that's pretty accurate, ha ha. Sure, Kiss Alive! At that time, instruments were like brooms or tennis rackets. Tennis rackets made good guitars, ha ha. Yeah, you know, you could say that. I mean, it never dawned on me that like I could possibly make a living on it, 'cause I'm still not making a living at it. But um, it didn't really dawn on me 'til later in life. But I mean, of course you start to put into perspective that like, you really enjoy music and you really wanna play it, so you have that right to at least wanna be able to play it, which is what we did. So, you know, we coaxed our parents into buying us instruments, so we started playin'."

Do you try to retain the classic Armored Saint sound with the new line-up?

"Well, um, I don't think it's really that conscious about us trying to retain some kinda sound. I think that we just do things the way that we do things, because we like to do 'em that way, and it just sort of comes out that way. But you see, I think that Symbol Of Salvation is the closest thing that we've come to as to how I think we should sound. But I think that we can even do better than that. I mean, I hope I never reach a point where I go, 'Wow, that's it. It'll never get better than this.' 'Cause then what? Then there's nothing, ha ha. Then I'll have to like cut my hair and like join a polka band.

"Musicians get to a point where you just wanna like start experimenting a bit, an' like, you don't really try to do something better, you just wanna do something a little bit different, you know?"

Do you guys tune to standard?

"No, we tune a half step down. We've been that way ever since the beginning. It was easier to sing for John and also for the background vocals. This was like a long time ago, before we even recorded, we did it that way. Even tuning a half step down, you lose a lot of tonal harmonics when you do that. We've [tuned lower] for a few songs, like um, the song called 'In the Hole', on Delirious Nomad, that's tuned down to D. And also on the new album, 'Warzone' is also tuned down to D. Only the low E string on 'Warzone', though."

Live, will you decide on a new playlist each night or have a set playlist for the whole tour?

"We keep it the same every night because um, we like to have our show very tight, you know? We don't just go up and play a song, stop, play a song, stop. We like it to have a good tempo, and once we find a good set, you leave it that way, you know? If it's working good, you gotta keep it that way, 'cause ultimately, people pay money to come see us, and they wanna see a good show, no matter if you're in Des Moines, Iowa, or Virginia."

Do you have a last comment?

"Well, um, Saint is definitely back, and I usually take an opportunity to thank everybody who's supported us through all this time. Because um, you know, the fans are definitely one of the main reasons that we decided to continue. Knowing that there's a lot of people out there that, you know, didn't want us to break up. We got a lot of fan mail when Dave passed away. So um, I want to say thank you to all of them, and thank you to you as well, and that's it."

MEDUSA

I went down to the thrash band Medussa's practice space in June to do an interview, as the band had a few new things going on. The guys in Medussa are easy going, goofy, and angry at different times. The band has a new release, the follow up to the Fright demo from a while back. So here we go.

First off, tell me the inside scoop on the new demo, Convulsions.

Pete (bass): "It's not a demo, to begin with; it's an actual nine song cassette album, for only six bucks. And we feel it's a complete an' utter fuckin' killer bargain, man."

Chris (vocals): "Yes it is. The only thing that's missing from it is the insert, but we're trying to work out a deal with maybe some record shit. Combat and Priority. But it's good, you gotta hear it."

So how do you like it as compared to the Fright demo, ha ha ha ha!

Gus (guitar): "The interviewer laughs!"

Pete: "Actually, Fright was all Gus' fault."

Chris: "I dunno, you can compare: take a brand new, killer, shiny, 1991 Corvette, and go look at the mold growin' on the wall over there. That's the difference."

Gus: "Even to the way we sound nowadays, that tape is way different, too. I wanna emphasize the fact that, okay, this tape was recorded a year ago. It's only being released now because of budget, band member problems, hemorrhoidal tissue in the band, like my friend Pete, there. Go see the shows, man."

Pete: "We had a revolving door with second guitar players for a while."

So, what do your lyrics deal with?

Chris: "Stupidity of everything we have to see when we open our eyes each morning."

Pete: "And life itself is completely stupid. I hope one day we wipe it all off the face of the planet. Give the machines a chance."

Gus: "Bureaucracy in the fuckin' government, man."

Chris: "Alright, Gus has got the floor."

Gus: "And four pounds of pussy, that too. That's all I gotta say."

Chris: "It really deals with the things that you encounter. It doesn't deal with, 'Multi-death! Kill again!' No, we're not just that. Death is neat, but it's not neat when it's you. I mean, everybody praises death, but I'd like to see it come to them, and watch them praise God, as the shadow of death comes over their fuckin' body. We believe in life."

Pete: "The struggle of life is pretty much what it's all about, man, you know? That's what thrash is."

How is the Washington, D.C. area scene right now?

Pete: "Well, for D.C., I think everything is closed down pretty much to the Bayou. And there's a couple smaller clubs, but, y'know, it's hard to get people into the smaller clubs. And the 9:30 Club, the owner really doesn't wanna deal with any metal or hardcore. Y'know, a few national acts come through, and he might let a metal band play, but otherwise ..."

Chris: "The scene's good in D.C., but you can't play a hundred times in the same [place]. I would recommend that to any band that wants to play out live, play out, play parties ..."

Pete: "They'll follow you everywhere, basically."

What do you guys think of George Bush?

Pete: "Ha ha. He's definitely incompetent. His whole administration is, basically, y'know? We're seeing political families develop just like royal families."

Chris: "I'm probably speaking too soon, but I've seen less scandal during his years as a president, at least so far, than anybody else in the last [few] presidencies, you know?"

Pete: "He's being blamed for a lotta stuff, too."

Chris: "I know that they're trying to prove that he sold Iran weapons while Iran held our hostages over there."

Pete: "To hold the release date until Reagan was gonna go in. I think he should fuckin' go to [prison] if that's true, man."

Dave, comment?

Dave (drums): "Uh, I dunno. I think he's a lot better president than Reagan. I like him more than Reagan, but he doesn't, y'know, cause much waves."

Chris: "Oh yeah, we also wanna make it clear that we totally support the growth and consumption of marijuana."

Pete: "I think everybody should learn how to drink an' drive, personally. I'm serious, I'm a drunk and I hate M.A.D.D. mothers, man."

Gus: "Pete's a member of D.A.M.M. I'd like to say this, man ..."

Pete: "He will, too, I warn you."

Gus: "That's nice, but buy the tape, man. Go see the shows, support the fuckin' scene, most of all, because fuckin' metal is dying out. It is, man."

Are you going to start saying at your shows, 'Dial MTV and get rid of the host!'?

Pete: "Sure. Everybody should do that. Even house pets."

Gus: "Headbangers Ball is a fuckin' joke anyway."

Last comments?

Gus: "Like I say, man, instead of sitting at home, watching fucking 'Who's The Boss?', you fucking losers, go to the fuckin' shows, man. People fuckin' spend hours an' hours practicin' at this shit. Fuckin' go support the scene."

Dave: "Ditto."

Chris: "When I watch TV, I watch the lower dot on the right hand side, really intently, and I watch nothing else on the screen. That's all I have to say."

Pete: "Machines have rights too, and organic creatures deserve only death."

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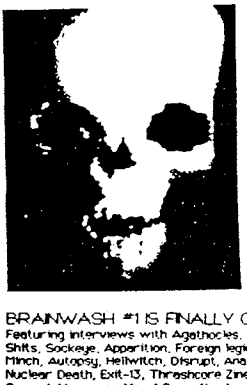

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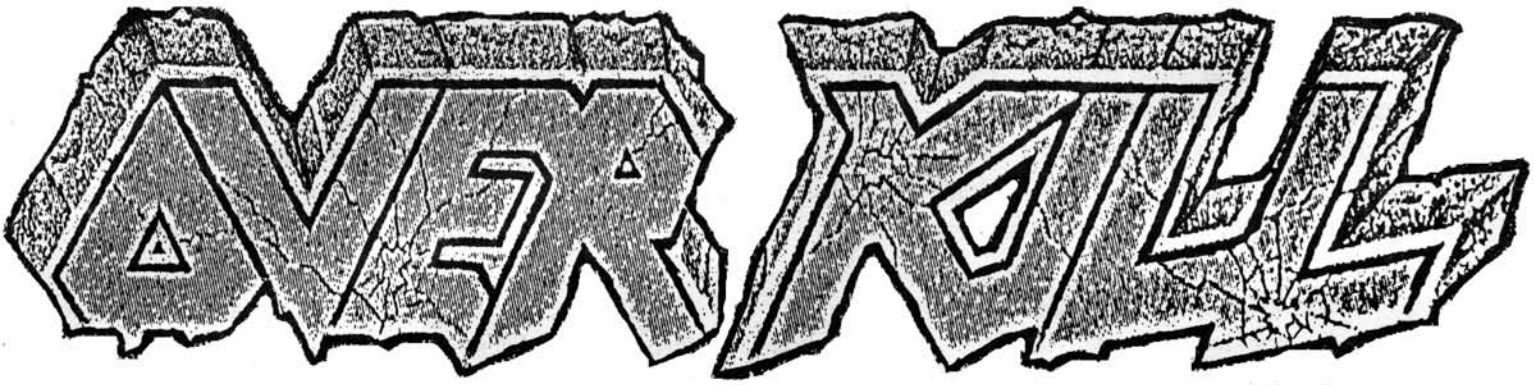


In June of 1990 I went to the Trocadero in Philadelphia, PA, to interview Bobby 'Blitz' Ellsworth. We sat down in one of the backstage areas to talk about Overkill before the opening band, local thrashers Dominance, played. Overkill was touring The Years Of Decay, before the guitarist quit the band. After chatting a little, we started up.

First off, Bobby, when did you tour with Slayer?

"We did Reign In Blood and we also did South Of Heaven with them. That was our first tour, actually '87. Feel The Fire was when they were doing Reign In Blood."

Are there some venues that won't let you play because you were with Slayer when clubs were trashed?

"Uh, it doesn't affect us that much. I mean, there's always a place to play in every city. I mean, if it's gonna make money, somebody's gonna go, 'I'll take the show.' Y'know, that's basically money."

Why did Sid Falck leave Paul DiAnno's Battlezone in the first place? Was it because that didn't go very far?

"That was one of the reasons he left. Actually, it was more of a drug orientated kind of a thing, an' road partyin', an', y'know, do it 'til you're six feet under kind of a thing. And he didn't want that, and this band is drug-free. Well, we definitely drink beers. There's no other foreign substances that are manufactured by people in basements that go in our bodies, or grown in Columbia, you might say. I mean, we have our vices. There's no halos over our heads, but at the same, our priorities are more the music, instead of doin' it for the drugs. It's just not for us.

"I'm not sayin' it's not for everybody. It definitely is for some people, but this band is an energy-based band, and I would never put anything in me that is gonna stop that energy, you know what I'm sayin? Or hinder the energy, y'know? I feel it's always been a rip-off, people who like to mix, uh, substance abuse with music, you know? Because you're not seeing that person, you're seeing them in an altered state."

I read once that you said that just because you play this type of music, it doesn't mean you're satanic.

"Yeah."

Do you feel that satanic bands are stupid, and they should use their lyrics to say something?

"Well, this band has come around to that way of thinking, through four records, that with a recording contract, you should have something to say, because you do influence people. Um, I would never take away anybody's right to express themselves any way that they feel necessary, whether that is from a satanic point of view or not. Um, I think creativity should be left up to the individual, and not dictated by even my feelings on it. My feelings only pretty much govern what I do, you know what I'm sayin'? But it doesn't necessarily apply to anyone else. The band in the next room, if they want to write something about Satan, or come from that angle, they have more than the rights in the world to do it, and I'll back those rights that they have. But uh, it just doesn't jive with me. I just don't like it."

There's a censorship movement happening, I think.

"Most definitely! In Florida, there's been bills passed. They dropped Overkill records from the shelves in the major chains, 'cause they didn't wanna deal with it down there. They sell 'em in the mom an' pop stores, but I think you have to be eighteen or older to buy them. It's kinda ridiculous. If you're not educated to know what's in the fuckin' record, then it shouldn't be on your fuckin' shelf anyway, plain an' simple. I mean, there's some stuff out there that offends me, but I mean, I'm not gonna take the right away of somebody to create that stuff.

"I become very involved in it. I speak out very adamantly about it at every fuckin' show. You are the future of this fuckin' country! It's like, you have to speak up if you want this stopped."

When Under The Influence came out, I listened to it and thought it was different.

"Mm-hmm. It's more of an upbeat record for us."

Yeah, and then The Years Of Decay comes out, and it's really sick.

"Well, one of the things about the band that uh, I like to bring out in interviews is that we're not really contained in any one particular thing. The band likes to do different things, and what we like to do with a record is sort of uh, represent the mood that we feel at the particular time of writing that record, okay? Everyone was pretty much down when we were writing this record, you know what I'm sayin'? Very dark, y'know? We kinda felt backs to the wall, an' that there was a lot of things out there that we shouda talked about, and that's what we did. So that's what The Years Of Decay represents. It's really kind of a cool record."

Taking Over was more like blood and guts.

"Yeah, and go for it. I mean, there's some really good messages on Taking Over, but they're not as blatant as the messages on The Years Of Decay. It's done right now lyrically for me in a more direct sense than it was. I don't do this because of any pressures we receive, because we still receive the pressures about it, y'know? So basically fuck them."

Like the P.M.R.C.

"Right. But the people that understand the stuff that we're talkin' about, I mean, it's a good thing, y'know?"

When bands have several albums out and get bigger, they sometimes tone down their lyrics, and say they're progressing lyrically.

"I look at it for our point of view, you always wanna talk about what's on your mind. Um, an' if you can put that in the sense of lyrics, I don't think necessarily just because it's blood an' guts, it makes it heavier. I think something like 'Skullkrusher', being kind of an experience I had with substance abuse, you know what I'm sayin'? An' I stepped out of context, I said, 'This definitely ain't for me. I'm not gonna do this anymore, this is fuckin' bullshit. I'm gonna get my skull crushed!' is basically what it came down to. And I think that's really a heavy topic, you know? I think it has a lot more impact than talking about uh, something like 'Blood And Iron' off the first record, or 'Powersurge' off the second record, y'know? Because it's real, and at least you'll be in that position some day where you might have to deal with it. What're you gonna do? You never know."

There wasn't an 'Overkill IV' on the new one.

"Uh, yeah. 'E.vil N.ever D.ies'. That's an 'Overkill'. It's just sort of hidden in the title. It was kind of a fantasy story that was in Shakespeare when I first read it. Some of the quotes are right from 'King Lear' and 'Hamlet' and stuff. I went to college for like six years. That just became a story, and basically 'E.vil N.ever D.ies' talks about the ideals and standards that this band has always had for itself, and that we would only continue to do it if our standars were met by ourselves, and they were, so evil never died. It's just a play on words."

Do you think the music's more technical now than on, say, Feel The Fire?

"I guess it's more complex just through time, but we never really set out to do that. It's just that I think it's gotten better. But it's not complex to the point it loses the core of the power. I think you can get so complex you don't know what the fuck's goin' on, you know. We don't wanna do that, we like to have that powerful core in the center of the music."

So you're going to stay in the direction you're going?

"See, I dunno what the fuck the next record's gonna be. I know it's not gonna be like uh, Melissa Etheridge, you know what I'm sayin'? Or the Janet Jackson record. I don't know."

Are you going to put backmasking on the next album?

"I don't think so. Ha ha ha. [Like] on the first one? Rat Skates did it. 'There's no message here. You're going to ruin your needle, asshole!'"

Bobby "Blitz" Ellsworth
photo by Chris Cassidy

FORBIDDEN

TWISTED INTO FORM

I hooked up with Paul Bostaph, the drummer of Forbidden, and Matt Camacho, the bassist, in August of 1990 in Washington, D.C., when the band was touring Twisted Into Form. We sat on a curb outside of the WUST hall to talk about the band's history, among other things. For instance, not many people may be aware that Robb Flynn, one of the guitarists for Vio-lence, used to be in Forbidden before the band signed with Combat Records, back when it was called Forbidden Evil.

"We did a demo tape before our demonstration tape in 1987," Paul began, "with 'March Into Fire' on it and everything. Um, we did a tape that had 'As Good As Dead', [and] a song called 'Next To Die' on it, which we don't play anymore. Actually, one of the riffs is on Vio-lence's new album. I think it's on 'I Profit'; it's from 'Next to Die'.

"Robb pretty much quit the band," Paul continued, "because we had a little talk, before he quit, right after we did the demo, about what direction the band wanted to take. And we said that we'd like to do something more like what Judas Priest and Iron Maiden have done. I mean, we wanted to have that kind of longevity. We don't wanna be just a thrash band. And Robb wanted to do things such as Slayer, um, Exodus, and that's fine, y'know, but it's not the direction that we wanted to take, because we have a singer we want to use. But he really quit just 'cause he wanted to do something different."

Craig Locicero, one of the guitarists of Forbidden, doesn't like to use the thrash tag when describing his band.

"We don't consider ourselves a thrash band," Paul explained, "but we're lumped in that category. We're a heavy metal band, that's what we consider ourselves. I guess it's just really left up to the interpretation, because there's so many sub-categories of categories, and categories of the sub-categories, that it's getting ridiculous. So I'd just rather not paint ourselves into any given corner, y'know?"

Paul also wants to avoid being heaped in with the bay area thrash bands in California, such as Exodus. "They always have been, y'know? They're the ones that started it. They get excluded from that at times. They were around when Metallica was around. As a matter of fact, Kirk Hammet used to be in Exodus, so, I mean, that tells you something right there. It's always, 'Metallica, they did this.' Well, Exodus did too. They influenced everything. So did Slayer, for that matter, y'know. But I don't want this band to have to live off that label of being a thrash band. We're trying to depart from that."

Matt went on along those lines by saying, "Sometimes the thrash tag isn't too cool, 'cause it sounds like trash or something. We're still heavy and aggressive and, y'know, in that same category pretty much as like Testament and Slayer and stuff like that."

Glen Alvelais replaced Robb on guitar and has since been replaced by Tim Calvert. Guitarist Craig used to slag on Glen and his playing ability, by saying he sucked and this and that.

"I think [Craig's was] a bleak view of Glen's talent," Paul said, "which isn't true. Glen is a really good musician, and he is a good songwriter in his own respect, but um, he wasn't in the same musical direction we were. I have a lot of respect for him as a musician. He's a great guitar player."

A lot of people, like me, were shocked by the new record when it came out, because it was more melodic, or on a different level.

"It's a progressive step," Paul stated. "I know a lot of people, when they first got the album, said, 'It's alright. I like the first one better.' We have a singer and we're not afraid to use him. He can sing like anybody he wants to. We can do whatever we want to, really, but we choose to be a more melodic band because, let's face it, I mean, I'm not knocking death metal at all, because there's a lot of good death metal out there. But how many death metal singers have you heard that sound the same? I mean, every band has their own different quality, but when you get to a certain level, there's no diversity at times, y'know."

If you have the first album, Forbidden Evil, and want a lyric sheet, you can write in to Combat and it'll send you one.

TESTAMENT

I had to cruise out to Greenbelt, Maryland to the Marriot hotel there to hook up with Louie Clemente, the drummer of Testament. The band was touring for the new album, Souls Of Black, at the time, which was December of 1990. Anyway, we sat down on the ground floor of the extravagant hotel on a couch, next to some guy in a tux loudly playing boring songs on a piano. There were people in nice clothes everywhere for an expensive banquet nearby.

Question number one ...

"Is that gonna pick it up?" he asked, referring to my tape recorder.

Yeah, it's okay. The Live At Eindhoven EP, it sounds like you did a lot of overdubs in the studio on that.

"No way, man, that's fuckin' pure live. It sounds like shit. I dunno, it was good, I mean you can hear the energy an' stuff on it. I wish we did overdubs on it."

So you don't dig it that much?

"I like it, but it's not good at all. You can tell it's live, totally."

If you could think back to when Steve Sousa got in the band, was he one of the original members when you first formed?

"Not really. Me and Eric [Peterson, rhythm guitar] started the band, an' Steve came into it about a year later."

Did he leave because Exodus asked him to come in or what?

"Yeah, he left to join Exodus."

How did you find Chuck Billy on vocals?

"We just practiced at this studio, an' Chuck was tryin' out for another band. An' we knew Chuck through some people. We just tried him out an' he sounded good, so we kept him."

Why did you change the name from Legacy back then?

"'Cause there was other bands with the name Legacy, an' at the time we didn't have the money to go into any kind of legal battle or anything, so we just decided to change the name."

How come Alex Perialas didn't produce the new album?

"It was time for a change, it was time to move on. I mean, we can't sound the same all the time. Michael Rosen, who produced it this time, engineered on the last record, Practice What You Preach, so we just decided to use him."

How do you like it, do you think it turned out cool?

"Yeah, it's the best Testament album ever."

You like this one the best?

"Yeah, everybody does."

Did you do the new record live in the studio again?

"No, me an' Eric did all the tracks this time. All the basic tracks we did live. An' then Alex [Skolnick, lead guitar] an' Greg [Christian, bass] an' Chuck came in an' did their tracks. But me an' Eric did ours together."

If you run into fans from the first record, do they tell you you've sold out? Do you get a lot of that?

"I never met anybody that said we sold out, ever."

Why don't you tell me about the European "Clash Of The Titans".

"Oh, it was cool. We played in front of about ten or fifteen thousand people a night. And Slayer and Megadeth and Suicidal were really cool, and it was just a good, fun tour."

When you hook up with Slayer for the US version of the tour, are you looking forward to it, or is it gonna be the same old thing, 'cause you did it already?

"No way, we're lookin' forward to it. It's gonna be a lot better in the States, I think, a better tour."

That's wierd, because I hear the fans in Europe are a lot more into it.

"I know it's gonna be better in the U.S. This music's gettin' more popular in the United States, it's gettin' big."

How is it for you that you're playing all these big arenas and the kids can't dive anymore? Do you feel diving's a big part of the show?

"I mean, people diving and stuff you know, that interferes a lot with the band playing, most of the time. I mean, they get up and kick all the guitar stuff."

Do you miss playing the little clubs?

"We play little places all the time. I mean, when Judas Priest takes a day off, we don't take a day off. We go play a club; so does Megadeth."

What's your opinion of the parental advisory stickers they put on the albums?

"I think they should be on there if the album needs it."

You don't have any problem with it?

"We never had a problem with it; we've never been stickered. But I mean, I don't believe in censorship of any kind, but a sticker is not censorship. A sticker is just like rating a movie 'R' or 'PG' y'know, so that's cool."

How did you get the Megaforce Records deal? Did you send it a demo and it liked it?

"They just heard of us through the demo, an' wanted to sign us."

What's the deal with the different logo on the new album cover?

"Just fit the album cover better."

Was that you guys' idea?

"Oh yeah. Everything's our idea."

So then you don't get any pressure from the label telling you to do this or do that?

"We do what the fuck we want. Nobody influences us."

I know that's a big worry with bands, that their record company will push them around.

"Yeah, we don't worry about it. Megaforce and Atlantic, they're not like that towards us; they give us freedom. That's important."

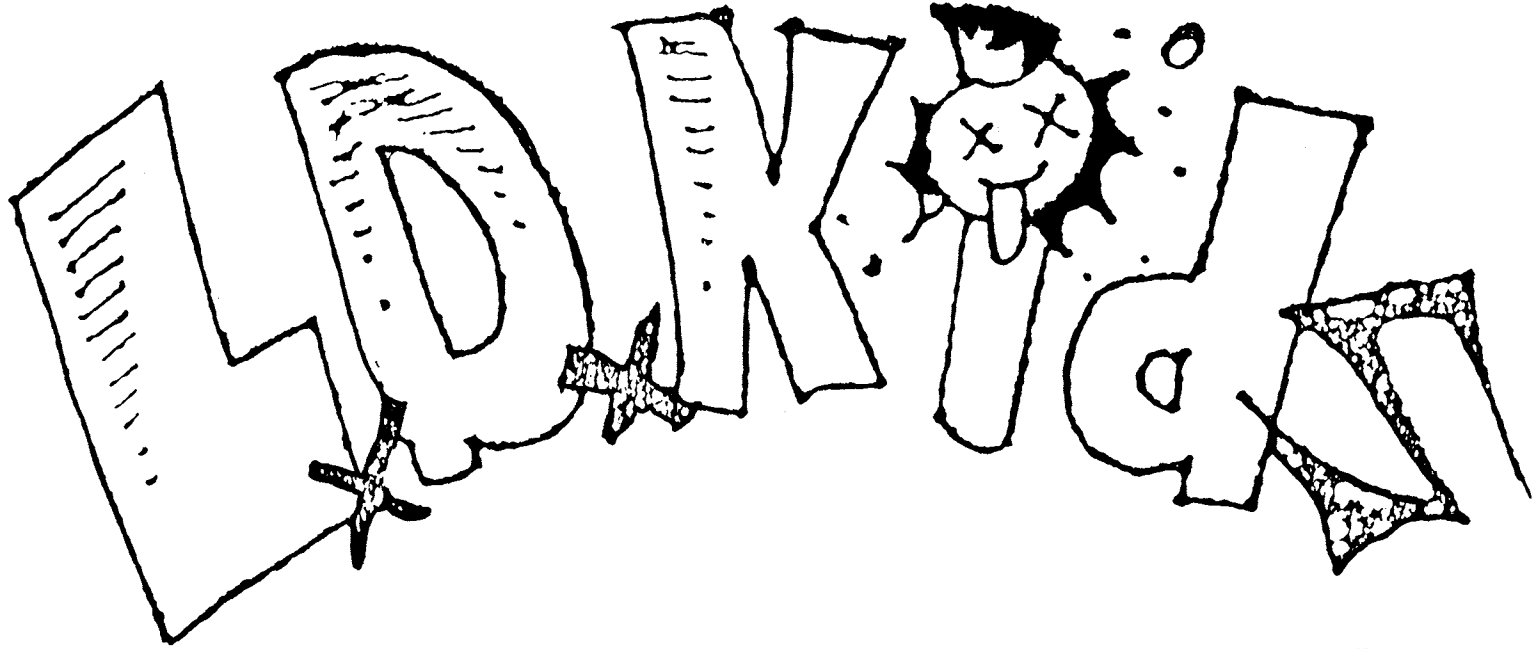
What advice would you give an up and coming demo band on getting a label?

"Just try an' do something different than everybody else. An' just work really hard an' never give up. Always practice."

That's all the questions I have. Do you have anything to say to the fans, like to sign off with?

"Yeah, thanks for supportin' us an' uh, buy our fuckin' record."

Testament *Louie Clemente is far left*



The Cro-Mags came to the 9:30 Club in Washington, D.C. on its 10th year anniversary reunion tour in May of 1991, and the Reston, Virginia, hardcore band, L.D.Kids, opened for the legendary band. L.D.Kids has been through a lot, and has over the years built up an extremely loyal following among the Reston kids, hardcore and otherwise. I sat down with the band backstage before the gig and talked to Jerry - bass, Jamie - drums, Wade - vocals, Craig - lead guitar, and Mike - rhythm guitar.

Mike, give me a really brief band history, as you're the only original member left.

Mike: "Um, me an' uh, Andy [on vocals] started the uh, band in 1985, an' then one of my friends was playing drums, Brian. An' then [another] Brian played bass, but only for about a month. An' um, after that, Craig came into the picture an' uh, played the other guitar. You know, we were just playing some garage shows. An' um, we got a new drummer, Tim, who plays in that band, Avail, now. An' uh, then we had a new bass player, Chris, who played on our first demo, Stand Together, an' then he quit, an' we got Jerry playing bass, an' he recorded the Second Try demo with us. An' then we got a drummer, Rob Coogan, from that band Indestroy. An' then we recorded the third demo, called Kids Kids Kids, with Rob and Jamie, [who] moved on to that band called Transilience, [which] broke up, an' we got Jamie back. We're gettin' things rollin' right now. Things are movin'."

[Andy was killed in a drunk driving accident in the summer of 1990, and with Wade in the band, L.D.Kids dedicated the Cro-Mags show to Andy's memory.]

Why have there been so many line-up changes?

Jerry: "Some people are hard, really, to get along with."

Wade: "Mostly bullshit. It's like, I'm the newest part of the band, but uh, as I see it, it's like they've been trying to get the right shit together, like the right thing. An' basically this is what everybody wants. It's like, bam! they're fresh, an' they're ready to start over an' they've got their shit totally together, an' now, like, L.D.Kids, I think they mean business."

What happened to the Reston scene, anyway? There used to be a lot more bands than there are now, so why did they all break up?

Mike: "Avail lives in Richmond [Virginia] now; um, Psychotic Symptoms broke up. Um, a lot of bands are still jamming, [but] people [are] doin' different things, pretty much."

Jerry: "A lot of people are goin' to school an', y'know, movin' away an' stuff."

People in Canada or California haven't heard of you. Should they write you?

Wade: "I think right now, L.D.Kids are prob'ly what a lot of people wanna hear, you know? It's still got the edge, an' that's why I wanna sing with 'em. They're still powerful an' stuff, but a lot of bands have lost that, y'know? They've gone either to metal or crossover or something like that. [L.D.Kids has] still got the old hardcore edge, which is really cool. That's what a lot of people are still into."

Do you think hardcore is getting enough respect in the press, as opposed to a metal band?

Jerry: "I think it died down for a while, but it seems like right now it's startin' to come back out a little bit. Metal bands I think get more respect than hardcore bands do, which it shouldn't, 'cause they're all just as equally talented. A lot of hardcore

bands are a lot better than some metal bands out there."

Wade: "I think basically like, hardcore bands are really underestimated by a lot of people, like by the businesses an' all, you know. They think it's nowhere. But if they like look into the scene, they'll see that it's like beyond their belief, really. It's like major followings. An' I think they don't give credit where it's due, basically."

Do you agree with the straight-edge movement?

Wade: "The last band I came from was straight-edge. An' I mean, y'know, everybody tries every day, y'know, to be better, I guess. But uh, it's tough, an' I respect what straight-edge people have to say, an' what they do. I tried it once, you know. I tried stopping a couple things, y'know, but uh, I dunno. I'm just livin', you know what I mean? You just live, you just get into life an' shit. It's cool, but it's not for everybody, y'know what I mean? I mean, it shouldn't be like thrown down your throat."

What are your influences?

Craig: "Rich Kids on LSD."

Wade: "I think like, from what I've seen, man, everybody's from different influences, which makes L.D.Kids who they are."

Mike: "See, pretty much we were all in the easier classes in school, like general and basic, so we named the band, me an' Andy, Learning Disabled Kids, you know? So that's pretty much how we got the name."

Craig: "The question was what's our influences!"

Mike: "Oh, I just wanted to add that in, you know? Uh, Cro-Mags, Agnostic Front ..."

Wade: "A lot of New York bands, really. D.C. bands, like Bad Brains, Dag Nasty, shit like that. Everything!"

Jerry: "Slayer, for me, that's one of my main ones. Iron Maiden. Cinderella, ha ha ha!"

Wade: "Like, I don't sit down, listen to hard-core every day of my life, you know? I mean, I check other things out, 'cause it just makes you, y'know, a whole musician, I guess."

You're going to re-release the last demo, right? What's the story on that?

Craig: "Jamie's gonna re-record the drums, then the whole thing's gonna be re-mixed. We're gonna press it onto vinyl."

Does anyone have a wrap up comment?

Jerry: "Um, check it out. Write us, it's worth it."

L.D.Kids is a really happening band, and I do recommend that you write it. The guys have two sided, two colored shirts for $7. Contact the band's manager, Chris Vail, at:

P.O.Box 2426
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PRONG

I went to Washington, D.C. in July of 1990 to talk to Ted Parsons on drums and Tommy Victor on guitars and vocals, of the New York band Prong. We did an interview before the band went on stage at the Bayou for Beg To Differ.

Prong was more hardcore on Force Fed, the first album, wasn't it? When I listen to Beg To Differ, the band I think of is Leeway.

Tommy: "Really? Uh, I think we took a little bit from Leeway here and there. I mean um, we're surrounded by a lot of New York hardcore-like bands copying one another. But we're not just strictly that. We do a lotta noise, an' there's a lotta atonality in our stuff, too, with just regular rock songs, too. So, y'know, I think that we still have like a hardcore attitude. It's pretty much from that same gut level.

"I think it's a lot better than your average hardcore, what we do, y'know? A lot of hardcore bands rely on core technique, an' we just don't do that. We combine elements of a lot of different stuff, like the last fifteen years of rock up 'til now."

You were called industrial more than once.

Tommy: "I'd call it post-industrial. When we started out, we went through the industrial period. We came from like the lower east side, and like a lot of, y'know, bands with that style were comin' outta there. And uh, I think we can be associated somewhat with the industrial scene, but again, we're not aligned to any of those groups, industrial, hardcore, or metal, you know? We're just using every form, in order to make what Prong is the best we could do."

What do you think of Headbangers Ball on MTV?

Tommy: "I don't know what they're tryin' to do. I think if they're gonna do Headbangers, they should be more concentrating on real metal. They shouldn't play groups that're played on during the day. 'Cause groups on Headbangers can't get played during the day, so why waste that time? If you wanna see Faith No More, you can see 'em on during the day, you don't haveta see 'em at night, too, not on Headbangers. So that's how I feel about it.

"It's the only outlet for bands. You gotta go to Europe and see what they have over there. On video shows, everything is disco an' r & b. So, I think we're lucky. I mean, Americans are spoiled. I think we're a lot more freer in the airwaves, TV, than anyplace else in the world. Going on two big European tours, I can stand up for that."

Do you ever feel that there's no point in putting a rhythm track down for a lead track in the studio, because you can't reproduce it live on tour anyway?

Tommy: "I understand that, I mean, it's a good point. However, my producer and I felt, y'know, we co-produced the record, don't worry about the live show, do what you're doing here. Look at Zeppelin, man, I mean like, there's tons of Zeppelin songs that are so layered with different guitar parts. But what did they do live? Live show is the songs in a different context, it's brute force. Use what you got in the studio, an' then when you're playing live, people get the whole thing just on the more raw edge. And no one's ever complained about Prong. Most people have said that we sound a lot better live than we have in the studio, so that's the general consensus. I don't agree that much. Ha ha, I think we're sloppy a lot of times. But people love it, y'know? I mean, live, they don't feel there's anything lacking there."

Do you feel that since you have an audience, you should give it a positive message?

"A lot our songs are just like verbal gripes. Y'know, we just wanna be truthful to ourselves, and uh, confront different issues from a personal standpoint. And we don't wanna be aligned to any environmentalist group or any type of straight-edge movement or any type of death scene. I mean, we're not that kind of people. If anything, some of our songs are like anthems of being individual and not going with the norm an', y'know, speaking your own mind, and being aware of what's going around you, and just uh, you know, avoiding peer pressure. A lot of stuff is sorta like just trying to uphold some sort of freedom of speech. I mean, I don't think anybody should be forced to do anything."

Do any of the more hardcore people give you trouble because they think you're trendy since you used Pushead for your cover?

Tommy: "Oh, sure. Yeah, probably the more hardcore following do define that, y'know, a more commercial attempt, but it's not really true."

Ted: "If anything, Pushead comes from the underground, not the mainstream. People associate him with the mainstream because of Metallica, and that shows how fuckin' stupid people are. I mean, I've been a fan of his artwork for like years, y'know, before [the] Metallica [thing]."

What did he do before the Misfits?

Ted: "He did C.O.C., he did skate stuff, he's been around for like ten years."

Tommy: "How we first contacted him was, we sent him our very first demo [through the Thrasher column], and he's been writing back to me ever since then. We met him in New York, he said, 'I wanna do your next cover.' So, that's before the artwork to the Metallica Damage, Inc. [tour]. We didn't even know he was really doin' Metallica [at the

time]. But of course, people don't believe that; they think we're just bullshittin', but that's the real truth of the matter."

Some clubs don't let you dive or mosh or anything. Do you agree with that?

Ted: "No, not at all. We like people gettin' into it. I mean, [but if] people're trippin' all over the shit on stage, we can't handle it."

Tommy: "We don't mind it that much. Some kids just go on the edge of the stage an' they jump right off. Other people wanna sit down there, they wanna like ..."

Have a cup of tea.

"Tommy: "Exactly. An' that gets outta hand. But, y'know, there's different kinds of people."

Is there anything you want to add at the end?

Tom: "Well, come down to the shows, have fun, you know, that's pretty much what it's all about in the end. We're not tryin' to like change people. That's one thing that I hate, is bands that, y'know, wanna change people's opinions, an' lean people towards different directions. We're just not into that. I mean, if you wanna, y'know, be spoken down to, you might as well go to church. So basically, let loose, have a good time, let off some steam."

Bassist Mike Kirkland has since been replaced by Trey Gregory from Flotsam And Jetsam, and the new Prong album should be out around September.

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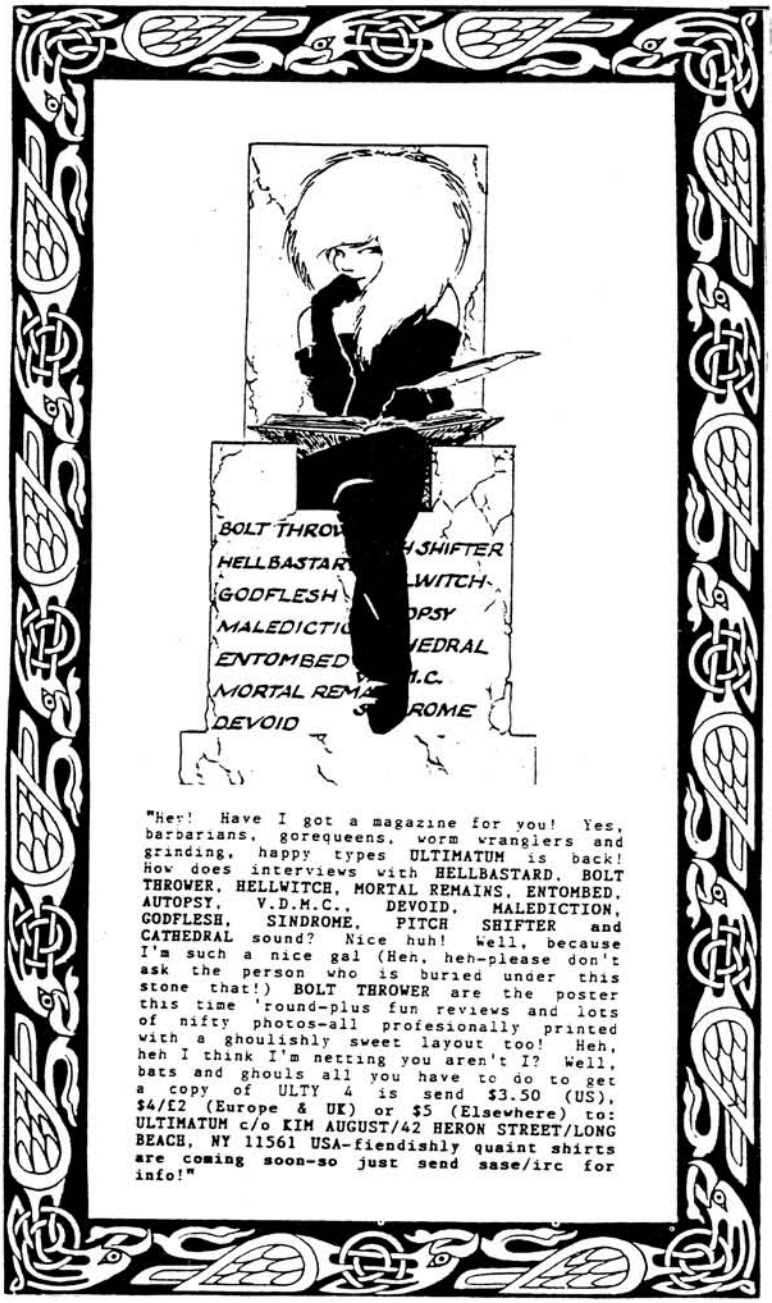

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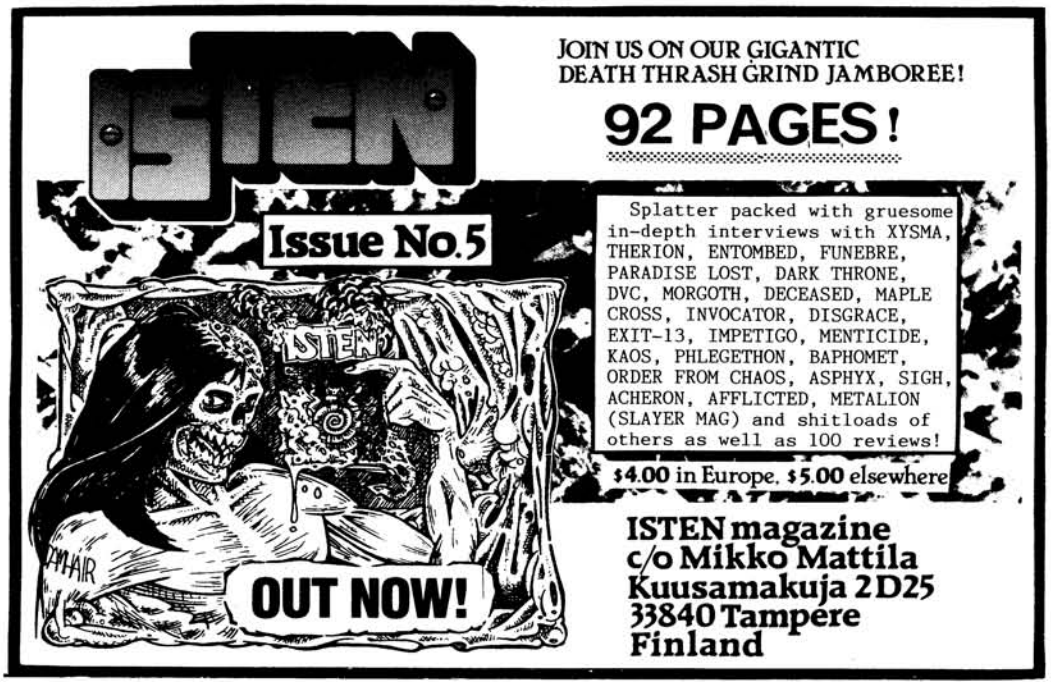
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AGNOSTIC FRONT

There've been countless bands here at the backstage of the 9:30 Club in Washington, D.C., eating pizza, tuning up, relaxing, getting organized, waiting. This time, November of 1990, it was noisy because there was a photographer telling Agnostic Front to do this, that, and the other, road guys talking to club employees (everyone was yelling, actually), and Roger Miret and I were trying to do an interview sitting on a couch in the back.

Okay, can you tell me what your opinion of the United Blood 7 inch was when you recorded it?

"My opinion of that record," began Roger, the vocalist for Agnostic Front, "I mean the songs themselves are great but the production could've been a little bit better. If it would've been more like on the standards of Victim In Pain, y'know, it would've been hotter. Shit like the Madball. What Madball is, the songs that didn't make it to that single, done over, y'know. That came out pretty good. But I think the production could've been better. The band was in the same level as Victim In Pain pretty much. But Victim In Pain was a little more advanced. We had no money at all. Me an Vinnie [Stigma, guitar] put that out ourselves."

You got the Combat Records deal from Victim, right?

"Yeah."

Did you get the deal by sending Combat United Blood?

Roger explained, "No, no, no. Um, they were pretty amazed at how an independent band like us without a single advertisement at all -- nobody wanted to advertise us -- they were so amazed of the fact that we sold through them themselves ten thousand records, they figured they'd sign and help 'em out, y'know? We never had a single advertisement for Victim In Pain. It was all done by word of mouth."

Do you have any U.S. figures on how many it's sold so far?

"It's over a hundred thousand."

When you did Cause For Alarm, was that when you got your second guitarist?

"Yeah," Roger replied, "well, what happened was, back then there was two really big bands in New York, Agnostic Front and Cause For Alarm. So I figured I'd do good by adding the guitarist for Cause For Alarm to our band; we had two people of the best band, like [Rob] Kabula."

And he was the one that was doing the leads?

"Yeah, but he fucked up," Roger answered. "He wanted to play Motley Crue and shit like that. And I was just tryin' to be his friend, y'know?"

That was when you were being accused of doing metal, right?

"Yeah, but you know," Roger said, "that album outsold any of the rest of the albums, which is really strange. That's the best selling album to date right now, for some reason."

I take it that's not one you like to pick songs off of?

"No," Roger confirmed, "we really don't like that album. We like Victim In Pain."

Do people still get on your case for "crossing over", like when Cause For Alarm came out?

"See, we were the first ones to pretty much do it," stated Roger, "and at first they all got on our case. But then all the other bands just kinda went an' did it and it was like normal now, y'know? So it doesn't bother anybody.

"We've always had the balls," Roger continued. "We've always opened doors for a lotta people. At the same time in the long run, people see that, y'know, what we did was done for a purpose, to let bands go through pretty much. We've opened a lotta doors."

Did Liberty And Justice For ... come out on In-Effect?

"Just Live At CBGB is on In-Effect. Liberty And Justice For ... is on Combat."

How did you get on In-Effect then? Did it just switch you over?

"No," replied Roger, "what happened was, we were complaining pretty much. We didn't wanta be on Combat; Combat was strictly a metal label and they really didn't know how to handle us. They were mixing us with Combat bands that we really weren't supposed to be with. So they were handlin' us wrong, in the wrong magazines and in the wrong places.

"So uh," Roger went on, "they decided to open up a label just for bands like us, for, y'know, hardcore and street bands. And that's where In-Effect came in, which is great. And we were the first to begin with, we started that label, pretty much."

What do you think about the P.M.R.C.; do you have an opinion about it?

"The censorship people?" asked Roger. "Oh, I think they're full of shit. I don't think anybody has the right to like start censoring someone. See, we let 'em get away with this now, and then they'll start censoring magazines, they'll start censoring ... . I mean, we can't let 'em stop anything 'cause like I said, it's freedom of speech, y'know? It's wrong."

Have you heard all that talk about the straight-edge movement's turned around, and it's not the same thing it used to be, and all that?

"I hear you."

Do you agree with that?

"Me myself, I'm straight-edge, but I'm not into all that stupid shit," Roger responded. "Y'know, I just keep my own thoughts to myself, and I don't look at somebody else different just because they drink or somethin'. To me, I'm just a human being."

Those white supremacy and neo-nazi dudes, should they be stopped or are they entitled to their opinion?

"Well," Roger began, "everybody is entitled to their own opinion. No one knows what's wrong or right, y'know? To me, in my eyes, I see it different, y'know. I disagree with them but uh, they disagree with me. And there's no one here who can say who's wrong or who's right. Y'know, I just don't like it when it's pressed upon me. Y'know, it doesn't matter, whatever, keep it to yourself. I don't like it."

Are you tagged that way a lot, like do people say, 'Agnostic Front, they're just a bunch of evil skinheads.'?

"Yeah, sometimes, but obviously those people don't know what they're talkin' about," answered Roger. "Those are ignorant people, I don't really care about 'em."

How did you like the way the 'Anthem' video turned out?

"Didn't like it at all, I think it's terrible."

What's wrong with it?

"Everything," replied Roger. "First of all, if they're gonna put a video out, they might as well put the soundtrack from the record. They just have to be live, y'know, it's kinda lame. And the dubbing on it was just terrible."

What, the clips didn't flow together?

"No, it was just done terrible," complained Roger. "I mean, if it were up to me it would've never've been done, but I wasn't around. Oh, we're gonna do another one, and we're gonna do a good one. Who's gonna do our video, somebody we wanna work with; it's gonna be somebody who knows the band, knows what we're looking for, and help us with it, y'know?"

So you're gonna pick out your own producer/director guy?

"Pretty much, or if we do use one, it's pretty much gonna be produced by us, it's gonna be all our ideas. He might have to sink in some of his ideas, but it's gonna be something that we all agree with."

So you're gonna have final say on it.

"Correct."

How do you feel about playing with strictly metal bands and playing in front of metal audiences?

"Well, I like it," said Roger, "because of the fact that um, I open up new audiences an' stuff like that. An' uh, a lot of the metal kids really like us because we come off very energetic and very powerful to them. We get received pretty much well, y'know. It sometimes feels a little strange but we've been lucky enough to always pull through. I don't remember any shows being bad. And the metal kids I like a lot because they really support you. They buy your records, they buy your t-shirts, it's real support."

Well, that's about it.

"Cool."

Do you have anything to sign off with, like buy the record when it comes out in '91 or something?

"Um, don't believe anything you hear, just come out for yourself an' judge us by who we are, not by a cover."

Sacrifice

Sacrifice, from Toronto, Canada, has been around for years and has recently put out its third album, called Soldiers Of Misfortune. Out on Metal Blade Records in the States, it is a different album as opposed to the last album, Forward To Termination, or the first album, Torment In Fire. Sacrifice started out as total death metal.

Supporting the new album, Scott Watts, the bassist for the band, was doing phone interviews in April, and he called me up. One of the first things he asked was whether I liked Soldiers or not. At a few points I wondered who was conducting the interview!

"I think it's pretty cool, yeah," I answered to his question. "It's on a different like, uh, level than the last one."

"Do you think it's for the better?" Scott wanted to know.

"Well, I'm mostly like a death head, you know? And I think it's got like less of, y'know, that whole death metal tone than the last one did."

"Yeah, we're not really into the death metal scene anymore," Scott concurred.

"Yeah, I think you've been toning it down ever since like Torment, you know? 'Cause the first one had like, um ..."

"Yeah, it was pretty growly lyrics," Scott said.

"And then I think Forward was like more of a gothic type thing."

"Yeah," Scott agreed. "Do you think it still compares with the other thrash bands?"

"Oh yeah."

"That's cool. We're kinda out of that [death] scene. I don't really like that anymore," Scott said, and went on to explain how the lyrics on the new album compare to the other albums.

"They're not death metal lyrics, I'll tell ya, hah. Um, now they're more like socially aware and stuff. Rob [Urbinati, guitar] writes all our lyrics, our singer, so whatever he like reads in the 'paper or sees on TV, or even a movie, he'll write about. That's basically what everything's about, except for one of the tunes, called 'In Defiance'. That's a basic 'fuck you' song with all the people that screwed us over in the past."

I asked, "Do you think that people will accuse you of selling out?" to which Scott replied, "Well, I hope not. As far as I know, everyone's liked the new album, so far. I've heard some comments saying that, 'Oh, you guys aren't [death metal anymore].' But I'm glad to hear that."

"I think the music is still the same, but that death metal feel isn't there, like I said," I commented.

"Do you like that song 'Truth', that ten minute long one?" Scott asked about the new album.

"Yeah, it's got that really mellow acoustic thing at the end. That freaked me out when I first heard it."

"That's cool, ha ha ha! Yeah, we wanted to end off that song differently."

I said, "Actually, I thought it was gonna be something like 'Flames Of Armageddon' off the second album, because it was so long."

"Yeah, that was the idea," Scott explained, "to have something like 'Flames', but longer."

Next, Scott talked about Gus Pynn, who played drums on all the Sacrifice albums but recently departed. "Well, he's getting married this year, so he kinda had to quit, 'cause he needed a steady income and stuff. He really didn't wanna wait around, 'cause he wanted everything now, like a house an' a car an' stuff like that.

"But our new drummer [is] Mike Rosenthal. Even though Gus is a really good drummer, Mike's better. Like, he adds more to what Gus' songs were. He can play exactly how Gus plays, but he's more diverse. He can play everything, which is good.

"When Gus quit, we had shows coming up. So we asked him just to fill in, and then um, he got to like it. And he asked Joe [Rico, guitar] and me if he could stay with us, and then we said sure."

In between the last album and the new one there was a wait of like four years or so. I asked if that hurt the band and if it lost fans that way.

"I guess maybe, yeah, I think so. There is some, but once they hear [our] album again, I think they'll get back into it. 'Cause once we get into the scene circuit again, I think we can do good again."

Scott talked about the band's sucess in Canada as opposed to the U.S. "In Canada, we're pretty good, 'cause we played like all of Canada like twice, and we always get a good scene. But like we have two videos out now, right? We have one for 'Soldiers Of Misfortune' an' 'Re-Animation' off of uh, Forward. An' we get played a lot on Much Music, which is the Canadian MTV, so that definitely helps. So if we had that in the States, I'm sure we could do half decent."

Next we got a bit political, as Scott explained what happened about Canada breaking up last year. "No, that's not gonna ... well, I dunno if that's gonna happen. I know it's still goin' around in the newspaper, but I think they're not gonna separate. It's wierd, 'cause I don't know what Quebec's like. They're so wierd. I'm from Ontario, Toronto, an' uh, Quebec's a totally different culture. When you go there, you can just tell the way it is, 'cause they all speak French."

"I read about how they made all the street signs French, so Americans can't read it."

"Yeah, exactly," Scott agreed. "Americans go there, an' they're like from uh, Virginia or Texas, an' they go to Quebec City, and they'll be totally lost. 'Cause in some places in Quebec, they can speak English, but they won't speak English to you, 'cause they don't like it. But they'll just ignore you, that's how it is in some places. But like Montreal's pretty good, they'll talk to you in English and French.

"Did you ever hear about the thing with the Indians?" Scott asked of me.

"When they had a fight over their land with some business developers?"

"Yeah, they lost that. They were gonna turn their burial ground into a golf course. It's really stupid. It's pretty heavy, like there was gonna be a total-out war there. It was pretty close to it, 'cause the Indians were ready to die for it. It was pretty bad, especially over a golf course! Like have respect, they were the first ones here. Like I'm totally for the Indians."

I asked then if Sacrifice tunes its guitars to D sharp, and why the band tuned to that note in particular.

"Well, E flat, same thing. I dunno, it's just like it's not as low as D [natural] and it's not ... I guess it just turned out that way. 'Cause it is kind of a heavier sound than E [natural]. I don't mind tuning to D, but I wouldn't wanna always be tuned to D. We always talked about doing a D tuned song."

At this point I ran out of questions, so Scott made his last comments.

"Come see us, please buy the new CD and tape, just see what we are, to see if you really like it or not. Come check us out live, you'll like it."

Sacrifice's old lineup:

Rob Urbinati

Scott Watts

Joe Rico

Gus Pynn

MEGADETH

DAVID ELLEFSON

Megadeth certainly has gone through its fair share of line-up changes, personnel problems, etc. The band has a long history, but it's still around, to its credit. A testimonial to that is the new tour in support of Megadeth's fourth album, Rust In Peace. There since the beginning is the bassist, David 'Junior' Ellefson. In November of 1990, I asked David how the band got its first record deal circa 1986. I know Combat Records wanted to sign Megadeth back when it sent its 1984 demo to the labels.

"There was even a couple labels interested before that. Like, Johnny Z with Megaforce was like totally into what we were doing like even back in '83. Obviously he wasn't the kinda person that we were really interested in, first of all because of the whole Metallica thing. There were still a lot of bad vibes there with Dave and that whole thing. And, y'know, it wasn't the kinda thing where we wanted to like play second fiddle to Metallica on a record label. And that's why we just, y'know, proceeded to just go ahead and uh, to do the demo.

"I mean, in those days, demos, as much as they were for the record companies, it was also good because everyone was doing tape trading. So it was like the tape trading thing was very cool, and it's like your demo, you record it today, mix it tomorrow, and it's around the world the next day, y'know?"

So I asked if after that Combat had offered them a sweet deal.

"Combat? Hah! I would hardly call it sweet, but it was a deal! Ha ha. Fuck, I mean it's like, now major labels'll pick up metal bands no problem. Not that they'll fuckin' have any career, y'know, but back in '84 it was like, that was the way that it was done. I mean, it was like you'd have to do a demo, you'd have to go through the stepping blocks, y'know, of starting on an independent, an' going to a major label. And that's what we did.

"Actually, Combat had offered us the best deal that we could get at that time, y'know? I don't think that they had any idea as to what they were in for, y'know? I mean, Combat is the kinda label, as with a lot of independent labels, that just fuckin' signs bands left an' right. Like what they say, y'know, throw the spaghetti against the wall and see what sticks. I don't think they knew that we actually had a plan, that we were more than just some fuckin' kids drinking beer and playing in a thrash band. 'Cause that's what a lot of the bands that they were signing at that time were, basically.

"The thing is, we like played and toured before we even recorded Peace Sells ... We were playing Peace Sells ... material because, y'know, that was kinda like our pre-production. And it was actually pretty cool because in those days we couldn't afford pre-production, y'know? We didn't have fuckin' Capitol Records there to like, y'know, loan us money to go in a studio an' like fuckin' record stuff. So it was like, the best way to rehearse and the best way to see if our songs are happening is just to go on tour an' play 'em, y'know? It really worked out pretty cool."

The next subject along these lines was how Megadeth got on Capitol Records.

"We did a tour for Killing Is My Business ..., right, and um, almost all the songs for Peace Sells ... were like comin' together at that time. Anyway, we went in and we recorded Peace Sells ... for Combat and it was recorded, mixed, and ready to be released. What it was is like the seven major labels were all interested, y'know, and then it turned into like a bidding war. So it was pretty exciting, it was pretty cool, y'know? And Capitol, they gave us a sweet deal; now that I would call a sweet deal. So we went with them."

David talked about the line-up changes, beginning with Gar Samuelson and Chris Poland. Did Dave Mustaine have the complete and only say in kicking them out?

"No, definitely not. You know what? It's like, I know a lot of shit is perceived like, y'know, Dave is an asshole and he's hard to work with and this and that. This is just the shit that I read. And Dave and

I are completely together in all that stuff, y'know? I mean, there's a lotta things that I wanna do that we don't do because they're just not right, or that we do do because they're right, and it's the same thing with Dave. It's like we're like a team and we work together.

"And that was the problem with Gar and Chris, it wasn't like teamwork. 'Cause Dave and I are doin' our thing and we like had the direction of how we wanted our band to go, and then there's Gar an' Chris off on a whole other plane, y'know? I mean basically what we wanted to do and how we put it to those guys is, 'As this line-up stands, it's over.'"

Then Megadeth had Chuck Behler and Jeff Young, of course, and they got kicked out, too.

"Well, I tell ya, with Chuck, we had jammed with him a couple-a times. We're not the kinda guys that are gonna like throw out the dirty water before we have clean water, you know what I mean? So we knew that Chuck was gonna like be able to work out with us. Jeff, on the other hand, came in like pretty much the last minute while we were recording So Far, So Good ... So What! Played a few guitar solos and that was it, y'know? Um, I think the mistake we made with Chuck and Jeff is that we tried to replace Gar and Chris, y'know? And that's why I think with Marty and Nick, it's no longer about replacing anybody, it was about just trying to find the right guys for the band, period. And I think that we've definitely fuckin' struck gold big time with these guys."

I then went on to ask David about playing bass and the different instrument name brands Megadeth plays.

"Um, well I started playin' when I was eleven, about fourteen years I've been playing. And I wanted to play bass from the very start, I'm not a reject guitar player, and the day I got my bass I was totally into it. That was what I wanted to do right from the get-go. I like bass players that have licks, y'know? Someone like Geezer Butler, he's got kinda like his little patented licks and shit, and I'm into that vibe.

"At this point right now I really like want to play more new songs. None of these songs are really easy. It's not like I'm just up there fuckin' breezing through these songs. I mean it's like, I pretty much go out of my way to make sure that like y'know, every song at some point or another is a challenge to play.

"The B.C. Rich thing? Y'know, it was kinda funny 'cause I had a B.C. Rich Mockingbird bass when I moved to California and when I met Dave, he had his Rich Bich, and we played those. We had already started workin' with B.C. Rich, not really an official endorsement thing; it was kinda like, 'Alright, well, we'll see what happens.' So then we get Gar in the band. Actually, Gar used to work at B.C. Rich, he used to be the fuckin' manager. So he was like fuckin' bringin' guitars to us like every day. 'Dude, check out this double neck fuckin' four-string eight-string bass!' and shit like that. Personally, I really liked B.C. Rich a lot when they were hand made, and the instruments that both Dave and I had, his Bich and my Mockingbird, um, they were like the hand made ones. Then they just got on the production line thing and all their quality just went to shit.

"And at that point that was when, I guess we were on the road for Peace Sells ... I went into a music store, and I wanted to try out a Jackson and the guy just by mistake fuckin' plugged me into a Harkey speaker cabinet, and it was just like, 'Fuck, this is it, right here.' So I mean, that's what I've been using now for the past four years. For the most part I think across the board, Jackson makes some KILL instruments. It's kinda like if you're gonna endorse something, endorse it 'cause you use it and you really like it, not because it's free."

David explained exactly what possessed Megadeth to record the cover, 'No More Mr. Nice Guy'.

"Hah! Fuckin' demonic possession. Personally, you know what? I mean, I could go on and on about how much I hate that song and about how much it's fuckin' bullshit, y'know, but I did play on it all the same. That was right when we got Nick in the band. I mean, Nick was in the band for like two days and all of a sudden it was like, y'know, 'Alice Cooper can't do this, they would like us to do it, Desmond Child's gonna do it.' And we're like 'Oh, holy shit, what crap this is!' And we just knew that Desmond was just fuckin' ... hey, y'know, he may be good for some people, but, y'know. In all honesty we didn't make fuck-all on that, so it wasn't even about the money. It was kind of a thing to hold us over."

Finally the conversation came back to touring Rust In Peace, starting with the first legs of the "Clash Of The Titans" tour.

"It was really good. Big success, it was really cool. We're with Priest until the middle of January, an' then we're going overseas. We're doing Rio, we're going to Australia, Japan, and Hawaii after that. I know we're going to Europe again, too."

And that was the end. David Ellefson had to get going to do another phone interview from his hotel room in Albuquerque, New Mexico.

"You know what? It was cool talkin' to ya, man."

Fear of god

Fear Of God came to Washington, D.C. in June in support of the Warner Brothers debut, Within The Veil. What a great show the band put on! Nick and I went on the tour bus before the show and talked to Dawn Crosby, the vocalist, and Mike Carlino, the guitarist, two of the coolest.

In a live situation, how do you decide what vocal and guitar parts to play, since there's so many tracks all over each other on the album?

Mike: "Well, actually, what you hear in the studio, it's the opposite. The live thing was interpreted a certain way for the studio, so that when you hear it live, you don't really miss what's not there on the record. I don't really know how ta ..."

Dawn: "'Cause we wrote the songs live. We just embellished 'em a little in the studio."

Mike: "So there's not a particular choice, like, 'Okay, I'm only gonna play this part.' Actually, what you hear live is what we did on the record, but on the record, say, like, instead of doubling the one part with a second electric giutar, it's doubled with an acoustic guitar. We tried to capture on the record what we do live."

Whose idea was it to typeset all the lyrics in that way on the album?

Dawn: "Mine mine mine mine mine all mine, ha ha. Oh yeah, that's just my dyslexic mind at work. It's like a poem. Dyslexic Dawn, that's the poetic type."

Do you two make all the decisions for the band?

Dawn: "More or less, yeah, just me and Mike."

Mike: "We tell everybody what to do. We tell our record company and our manager and ... No, actually, it's just because me an' her were writing together years ago before the band formed into what it formed into. And it's been basically songwise our baby all the way, you know. But the other band members are just as much considered band members, you know? We don't really think we run a show or anything, you know?"

Dawn: "They get paid just as much as we do on the road. That's right, isn't it, Blair?"

Blair Darby, the bassist, who was sitting there the whole time, said, "Mm-hmm."

Since you have songs on the album that are three or four years old, did you think that they'd get stale by the time they came out?

Dawn: "Not really, 'cause we just felt like they were important enough to be heard. They were children that were old and distorted and fucked up, but we loved 'em anyway, you know? Ha ha. We got lots of new ones that are just waitin' for the next record, too, so it's just like, it would've been a shame not to put 'em on there."

Mike: "Definitely."

Do you have any comment about labels not putting albums out on vinyl anymore?

Dawn: "Yeah, we wish they'd put our record on vinyl, then I would tape it at home onto cassette. I think it's warmer, I like it better, and when my CD starts to skip, I absolutely lose my mind. I run through the house, I knock things over, I gotta get that thing off, y'know?"

Mike: "LP is definitely much warmer in terms of, y'know, what you're hearing. CD, you hear a wider dynamic range, but you're missing a lot of the elements that the vinyl brought out. Just like the major difference between a cassette and a CD. I mean, even a cassette, if it's well made, is much warmer sounding than the actual CD. The CD, clarity wise, is much better. Y'know, that warmth is missing."

What types of bands do you prefer to tour with?

Mike: "I'd like to actually tour with like two other different bands."

Dawn: "Slayer!"

Mike: "I'd like to tour with like the extreme of like, Slayer, and then Jane's Addiction, you know? Like one big bill. Because I'd like to think that us and those other two bands could definitely cross over to each other's crowd. 'Cause we've played before a Slayer crowd in Montreal, and we've also played in front of kinda artsy-fartsy kinda crowds."

When you played with Slayer, did you get spat on and stuff?

Mike: "No way, they loved us. That was like one of the best shows I've ever done. And the guys in Slayer were really cool to us. They couldn't believe we packed in a van and drove cross-country just to play with them. Well, we drove from Jersey."

Dawn: "I drove from California."

Mike: "Well, that just makes you ..."

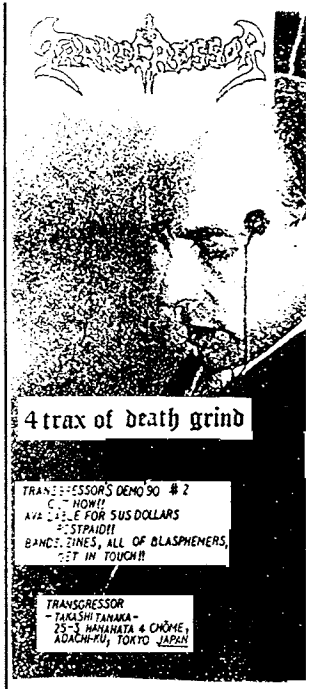
Dawn: "A star."

Mike: "... just more hungry."

Dawn: "No, that makes me poor. I couldn't afford a ticket, hah hah."

Do you have a last comment to say to the kids that'll read this?

Dawn: "We just wanna say that we love you guys, an' that you're sick. If you're readin' this magazine, you must be sick. And we're sick, 'cause we're doing an interview with this magazine, ha ha ha! And sick Richard, and his sick friend, Nick, over and out! Crosby out! Ha ha ha."



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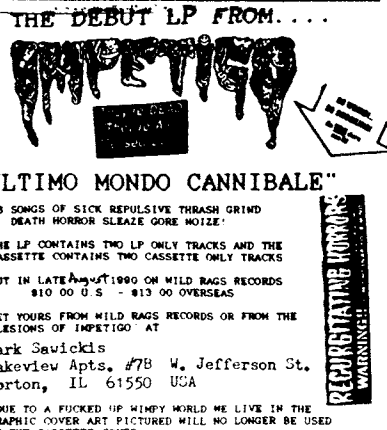
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After Nick and I prepared some questions at the last minute (as usual), he sat down with Mark Adams and Mike Smith, both lead guitarists for Deceased. Before the band went on in Sterling, Virginia, in June, the three of them did an interview next to some police cars in front of the Sterling Annex. **First question: what ever happened to the east coast tour with Razor and Sacrifice?**

Mark: "Oh, um ... the big problem with that was Immigration. I mean, we had to get uh, immigration visas and shit like that, you know? And it takes months for anybody to do it, but it's harder if you're not an established promoter, you know? And when I tried to do that, I wasn't."

Mike: "It's not as easy to get a visa that way, because you have to get a working visa, 'cause you're actually making money. Like when I travel around the world and shit, to visit my parents when they're in a different country, it's easier for me, 'cause I just get a visit visa, but if you're actually gonna work and make money, it takes longer. It's hard to do."

Mark: "I mean, established promoters can do that because um, they got more money and what not, you know. And if the record label's willing to pay for an immigration attorney, then that makes it a lot quicker. Other than that it's a three month wait.

"We coulda snuck 'em over, you know, through the border an' what not, and let 'em play on our equipment, but uh, I dunno. It just never materialized. What we're waiting for is uh, Razor to get their album out, but so far it's only released in Canada."

When's the new album coming out?

Mark: "Hopefully next month, hah."

Mike: "It's close now, though. It's close."

Mark: "We're waiting for um, the record label's lawyers to finish drafting it."

Mike: "Supposedly it's done. I talked to Matt from Relapse two days ago, and it's done. We should have it this week. But we have to go over it with -- I guess she's our manager -- Ann up in Phily, make sure that we're not getting screwed."

Mark: "Make sure it's the best thing for both parties, you know?"

Mike: "Seeing as how Relapse is making money now. Lots of money. You don't wanna get bogged down bein' on Relapse when they're not like takin' care of you. Maybe they're puttin' records out but they're not doin' anything else, you know."

Are you planning on doing anything else for Relapse Records after the album?

Mark: "Well, that's the type of thing where we gotta take it as it goes. I mean, you know, if they're doin' like a lot, an' it's really worth while, then, yeah, definitely."

Mike: "Matt wanted to do a three album contract, an' when King (Fowley, drums + vocals) talked to him the other day, he said, 'Well, maybe a two album deal would be better, you know, just for now, 'cause if it's still cool, we can sign 'em again.' It was just gonna be an album an' EP, but this EP may turn into an album."

Mark: "The shaky thing about it is um, Relapse is still a relatively new label, you know, so as far as them like staying financially up, you know, an' not goin' broke and what not, it's a hard thing to see."

What brands of instruments do you play?

Mark: "Well, since we play metal, you know, we obviously have to play Charvels through Marshalls an' Mesa Boogies. We can't answer for Les (Snyder, bass + backing vocals) because he doesn't have equipment. An' King plays Tama drums and fucked up cymbals, you know, whatever it is."

Mike: "The stickers give it the sound."

Do you think that D.C. has its own sound, like as in the Florida sound or the Bay Area sound?

Mike: "Well, yeah, but a lot that has to do with studios. The Florida sound is because of Morrisound, an', you know, it's super trendy for every band to go record at Morrisound. They all want it to sound like the Death Leprosy album; that's why, y'know? When you have that many bands from an area, they all rub off on each other. You can have similar like riffs an' stuff, but if you all record at the same place, it's gonna sound that much more alike.

Mark: "I think, you know, that it's got it's own sound pretty much. I mean, there's not a whole lot of bands, you know, around, but I think it's identifiable."

How far is too far to play a show?

Mike: "It all depends, you know? Like, we had a fight about this last night after practice. We might try to get on that Milwaukee festival bill, an' King was dead set against it for reasons like, well, drive all that way for twenty-two bands; he didn't like the bands, so he didn't feel like we should be playing with these bands. And our argument was well, you know, fuck that, who cares about the other bands, they could be dicks and all, but it's promotion. But he had a point that, you know, it's twenty-two bands, each band's only gonna get twenty minutes, there's a chance you might not even get to play, well, that's too far to go for a show. Eighteen hours not to play, that's a hella drive."

Mark: "Plus, I mean, it's like, you know, you just gotta like kinda weigh the plusses and the minuses."

Mike: "If we had known before hand that Chicago woulda been no promotion, low turn-out, an' no money, we mighta said, 'Fuck it, we're not gonna do Chicago.' But we actually did it; it was great, just because we were playing with the gods Repulsion, an' it was like a practice. We were hangin' out, an' you know. The people that mattered were, you know, the guys from Sindrome, the important people, they just came to hang out. The people that were there were like totally into it. They knew the words to the songs, so it made it worth it, you know? But if we'd looked at it before hand, it'd been like, 'We're not gonna get any money. Why go all the way out to Chicago?'"

If a venue offered you to open for a popular band you hate musically and/or personally, would you do it anyway?

Mike: "I'd do it. I'm not gonna lie."

Mark: "We've done it before."

Mike: "If you ask King Fowley that question, he'd say no, hah. But, you know, I don't care who the band is. I can hate Sepultura because they're assholes, and I can not like their music, but I'll play with 'em, just because who cares, you know? You're playing for a lotta people who'll want to see you, an' it's exposure."

Mark: "Yeah, I mean, if you're gonna be picky about, 'Well, you know, personally I don't like these guys' music,' or anything like that, you know, you nitpick for reasons why you don't like 'em, you're short-changing yourself. I mean, it all depends on like the type of music and what not, you know? I mean, we wouldn't play with like, you know, Scatterbrain or somethin' like that."

Mike: "I'm not talkin' about a show like, you know, Fraidy Cat, because that's no purpose in that. That's playing to a crowd that's not into your type of music. I'm talking about like death metal."

Songs such as 'Industrial Tumor', why did you drop these songs from the live set?

Mark: "That one, I dunno, we just felt that it was a weak song, you know? And uh, we just had better ones to come up with. We got uh, 'Intolerance For Horror', that's a new one; uh, 'Robotic Village'. We're workin' on a new one called 'Blueprints For Madness'. What we wanna do is like play a lot more old songs that we haven't played in a long time, you know, eventually, like 'Worship The Coffin', an' uh, stuff like that."

Do you have anything to say to the kids when the interview comes out?

Mike: "Yeah. Death metal's gettin' really trendy now, an' suddenly it's like the in thing again, y'know? Mark and I have gone through scenes and scenes and scenes, y'know?"

Mark: "Back when it was just like heavy metal, you know? It was just like hard rock taken a step above, you know?"

Mike: "Don't get caught up in like, 'death metal's the only thing', y'know?"

Mark: "Like it because you like it, you know? I mean, don't be afraid to tell someone, you know, that you like a band that everyone else hates."

Mike: "I'm sorry we still love Iron Maiden and all those bands, you know, but we started out with that stuff."

Mark: "Yeah, if you like it, you know, then say so, but don't just limit yourself. 'Cause, you know,

other types of music got a lot to offer. And uh ... thanks a lot for the interview. It was very cool."

Deceased c/o King
5953 North 10th Street
Arlington, VA 22205
USA

CONCERT REVIEW

The Clash Of The Titans Tour
Baltimore Arena, Baltimore, MD
6-30-91

The U.S. version of the "Clash Of The Titans" came finally, and for the most part was ripping! The show consisted of Alice In Chains, Anthrax, Megadeth, and Slayer, in that order. Here's what I thought of the show, and what happened.

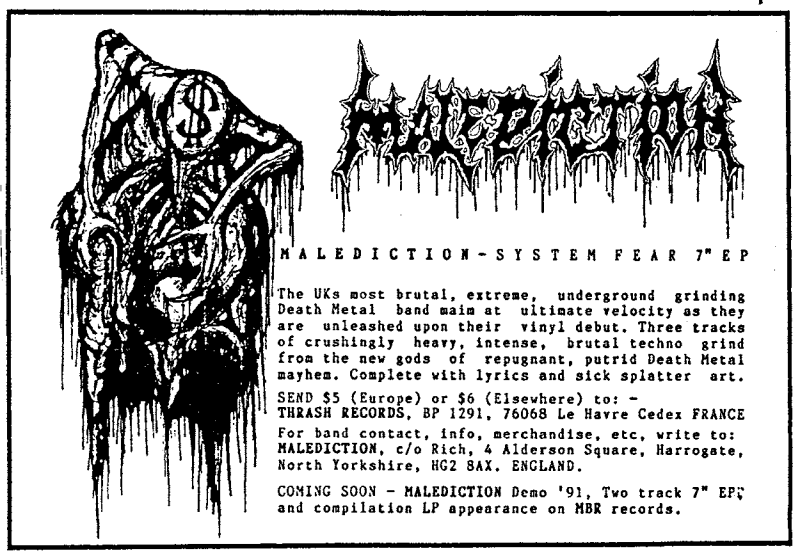
Alice In Chains came on promptly at 7:30 pm. The band had a backdrop with the logo, but as it opened the show not many lights. This band sucked. Very boring music, no energy. The video songs went over fairly well with some of the crowd, however.

Anthrax came out next, opening with 'N.F.L. (Efilnikufesin)'. The stage set had the big clock from the album cover (which you may have caught when the band opened for Iron Maiden) with lights both around it and in the skulls. It also had a landscape backdrop and later the backdrop of lights forming the logo and the clock faces (also from the Maiden slot). Anthrax played 'Anti-Social', 'I'm The Man', and more songs from Among The Living and Persistence Of Time, as well as a short rendition of 'Won't Get Fooled Again' by The Who. Anthrax had a lot of energy and the crowd ate it up. Good performance.

Megadeth came out next, with the album cover backdrop and crate stage set that it used for the previous Judas Priest opening slot. The band opened with 'Wake Up Dead' and also played 'Peace Sells' and 'The Conjuring' from Peace Sells ... But Who's Buying? Dave Mustaine's whiny new live vocals were irritating. Megadeth also played three songs from So Far, So Good ... So What! and plenty of material from Rust In Peace. Marty Freidman's guitar was so low you couldn't hear it for three songs, though, and even though he had two monitors, he didn't seem to realize it. Megadeth's performance was still good however, with the familiar power trio headbanging. The band went over great with the audience.

Slayer opened up with 'Hell Awaits', which was great, and went straight into 'The Antichrist'. The band also played 'Altar Of Sacrifice', 'Jesus Saves', 'Raining Blood', 'South Of Heaven', 'Mandatory Suicide', 'War Ensemble', 'Dead Skin Mask', and 'Seasons In The Abyss', ending with, of course, 'Angel Of Death'. As you can see, Slayer cut its set real short, which prompted lots of booing from the crowd. Surprisingly, Slayer has changed its live set since "Touring The Abyss" with Testament, so it was cool to hear different songs. The musicianship was great, and Tom Araya only fucked up his lyrics twice I believe. Whoever designed the light show for this tour, and the last one, ought to win a medal. The lights were incredible in their simplicity and effectiveness. Slayer ruled despite the short playing time.

To wrap up, Slayer, Megadeth, and Anthrax were smashing and Alice In Chains sucked. Why was this band on the bill in the first place? Besides Alice In Chains the show was real cool.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BRUTAL/HEAVY DEATH METAL

ALBUM REVIEWS

ABOMINOG
Grotesque Humanity
With Your Teeth Records

This is the first 7" from With Your Teeth Records. Abominog's Grotesque Humanity, the follow-up to the Resting In Your Grave demo, contains two songs, the title track and 'World War Gore', both new. This is a four track recording, and the production is somewhat lacking, but the important thing is, the tunes are really good. These songs are both upbeat as far as the tempo goes, about fast Slayer speed. The packaging is also professionally done, courtesy of Jimmy Murray. Anyway, for $5.00 it's a steal!

Abominog c/o Chris
P.O. Box 7233
Falls Church, VA 22040
USA

With Your Teeth Records
5953 North 10th Street
Arlington, VA 22205
USA

ASPHYX
The Rack
Century Media Records

by Nick

The new, improved Asphyx now features Martin van Drunen, formerly of Pestilence fame. Martin joined Asphyx for the 1991 demo and the band got signed afterwards. The entire 1991 demo is included on The Rack, but all the songs on the album are heavy as hell. I love the production. My favorite songs on this are 'Diabolical Existence', 'Wasteland Of Terror', and 'The Rack'. The drums, vocals, bass, and guitars are all sick and really fucking brutal. Go get The Rack, you won't be disappointed.

ATROCITY
Hallucinations
RC Records

The new Atrocity album was released by Nuclear Blast Records in West Germany and RC licensed the band. Atrocity plays death metal with a message contained in the lyrics, which are a conceptual story dealing with the underside of society. The production is good, what with Scott Burns co-producing with Atrocity, and the musicianship is tight but aggressive. The music itself is of the techno sort of "4/4 time bores me" structuring. But it's not so technical that it all shoots over your head. This is a solid album, but takes some getting used to.

AUTOPSY
Mental Funeral
Peaceville Records

The new Autopsy album, Mental Funeral, is out in stores, and I must stress that no home music collection is complete without it. Surpassing the Peaceville Records debut, Severed Survival, in originality and morbidness, this album is a masterpiece of death metal. The only thing I don't really like about Mental Funeral is the production, but this isn't a major thing. Autopsy, which recruited a new bassist for this album than the first one, tried a few new twists and pulled it off marvelously. The classic Autopsy death metal sound with doom metal spice is still here, and better than ever. Smoke four OB's and get it!

Peaceville Records
P.O. Box 17
Dewsbury, West Yorkshire
WF12 8AA
ENGLAND

BAD BRAINS
Rock For Light
Caroline Records

by Sean Rogers

Re-mixed and re-mastered, this album still packs a hell of a punch. It includes three extra tracks and is well worth picking up. The songs sound completely re-done but still have all the power of the originals.

BELIEVER
Sanity Obscure
RC Records

Christian death metal is still new thing to me, as the only other band of this type I've heard is Vengeance Rising. The music of Believer has a death metal tone but the lyrics of course don't. After each song the band lists in the packaging what chapter and verse in the bible it got the lyrics from. The words are about how you should fear God and Judgement Day or whatever. You can get into the music and ignore the lyrics if you're not into that stuff, however. The really odd thing, besides the operatic piece, is the stupid U2 cover included in Sanity Obscure. Anyway, the music is technical and fast, but the vocals are screechy and a bit annoying. The album is alright but nothing awesome.

BOLT THROWER
Warmaster
Combat/Earache Records

One would think that Bolt Thrower, one of the heaviest bands in the world, wouldn't be able to top the masterful Realm Of Chaos album, the band's second. Well, that's true, although the third release, Warmaster, is just as good.

The packaging for the new one wasn't made in conjunction with Games Workshop, but is still a cut above the average. The production is cleaner than earlier albums (and I wish Jo Bench was higher in the mix) but still strong. The musicianship is more polished also, and the music is a bit slower than before, but still both of these remain brutal. All in all Warmaster is another addition to Bolt Thrower's collection of incredible studio efforts.

CENTURY MEDIA COMPILATION
In The Eyes Of Death

by Nick

This is one of the best compilations I've heard in my miserable, boring existence. Tiamat, first off, is fucking god. It has a very original sound. The band's style is rock 'n' roll oriented death metal with a gothic feel. I want to hear more from this band. Unleashed is cool. It kind of sounds like Entombed, probably because there's ex-Nihilist members in the band. 'If They Had Eyes' is brutally heavy. Morgoth is pretty good. The vocals rule. I like this band. This brings us to Grave. AAARRRGGHHH! This band is sick, sick, sick. Raw fucking death metal. Loudblast is great. It is extremely heavy and brutal. [Asphyx is on this compilation too, but see the album review for this band.] You will burn in hell eternally if you do not buy this compilation. If Century Media keeps signing bands like this, it will be a force to be reckoned with.

COMBAT/EARACHE COMPILATION
Grindcrusher

by Nick

AAAARRRRGGGGHHH ... get this! It has the greatest, godliest fucking bands I have ever heard. It has a happening version of 'Exhume To Consume'. Naked City is the weirdest band in the world. Its song, 'Osaka Bondage', is god. Other mentionable bands are Morbid Angel, Napalm Death, Entombed, Lawnmower Deth, Repulsion, and O.L.D. This album is a must have!

DARK ANGEL
Time Does Not Heal
Combat Records

The follow up to Leave Scars, T.D.N.H. features some changes in the Dark Angel sound. Ron Rinehart sings his vocals now, which is one of the first things you'll notice upon playing this album. At first I hated this, but I got used to it. I read an interview in Ultimatum 'zine a while back (w'sup, Kim!) in which Gene Hog-man warned that Ron's vocals were going to change in this way.

The guitar riffs are more technical with the addition of Brett Eriksen, and the guitars are loud in the mix, which takes away from the drums. And where's the fucking bass guitar? The lyrics that Gene and the others wrote are very dark as usual, but more refined. The best lyrics are to be found in the songs 'The New Priesthood' and 'An Ancient Inherited Shame'.

This album takes some getting used to and is more in the direction set forth by Leave Scars and away from the earlier stuff. The band is still fast and heavy, but the aggression is more polished now.

DECEASED
Gut Wrench 7"
Relapse Records

Northern Virginia's own "death metal from the grave" band, Deceased, is back once again with its first seven inch, pressed on red vinyl, no less. Gut

Wrench is yet another example of this band's ability and longevity, and has professional, three color packaging and a gruesome cover.

Side A features a remix of 'Planet Graveyard', taken from the band's third demo, Nuclear Exorcist. Strong production on this track. Side B contains two live tracks, 'Gut Wrench' (as a three piece) and 'After The Bloodshed', both from the group's first demo, Evil Side Of Religion. This side has solid production, also. I cannot recommend strongly enough that you write this band. 4$ US, $6 world.

Deceased c/o King
5953 North 10th Street
Arlington, VA 22205
USA

DESTROY!
Total Fucking Chaos
Relapse Records

Destroy! has a new 7" called Total Fucking Chaos, and that's what it is! The release has eight pounding hardcore/grind/punk songs with a message, skillfully executed with lyrics included and good production. Destroy!'s members don't take themselves too seriously, which reflects in the music. This is a 7" worth getting, for $3 US, $5 world.

Destroy! c/o AYF Distribution
P.O. Box 8585
Minneapolis, MA 55408
USA

DISRUPT
Refuse Planet 7"
Relapse Records

Disrupt is a very intense hardcore/grind band, which interestingly enough has two singers, who at points sound like Mick and Lee of Napalm Death. The lyrical content is socially aware and pissed off. The production on the band's 7" is rough, complimenting the music, and the packaging is great also. On yellow vinyl, and with band photos and lyrics included, this release is a great piece of work. $3 US, $5 world.

Disrupt c/o Jay Stiles
33 Bloomfield Street
Lynn, MA 01902
USA

EXIT-13
Green Is Good!
Relapse Records

Exit-13 is a grind band with positive lyrics having to do with bettering the earth and yourself in general, and about how much things piss it off, as with Disrupt (see review). Actually, these two bands have a bit in common, except that I like Disrupt a little better. Exit-13 is a very blur-core outfit with vocals that change from song to song, and tongue-firmly-in-cheek attitudes, although this doesn't take away from the strength of its message. Green Is Good! is an LP with fourteen songs on it, all with rough musicianship and the occasional flanging effect on some riffs. I like the vocals best when the singer is enunciating the lyrics in a close to clear voice. But definitely order this lp, it's worth it. $9 everywhere.

Exit-13 c/o Pat
P.O. Box 342
Camp Hill, PA 17001-0342
USA

FEAR OF GOD
Within The Veil
Warner Brothers Records

by Nick

Richard and I went to Washington, D.C. to check out this band, and I had never heard of it before. The band was godly! So later Rich said review Within The Veil. Okay, I listened to it in my car and was blown away by the power of this band. Dawn Crosby sings with such passion, and it's almost hypnotic. There's also kick ass melodic music backed by crunching thrash guitars. I suggest you go out to your local record store and buy it. You won't be disappointed!

GENERAL SURGERY
Necrology 7"
Relapse Records

General Surgery must be troubled by the same thing that plagued Xysma for a while: being labeled a Carcass rip-off. A simple perusal of the new 7" can show you why, as some of the song titles and lyrics are similar to that of Carcass, and the music also bears a close resemblance. Thank goodness that General Surgery changed its logos -- the earlier

ones were too blatant to believe! Anyway, Necrology, pressed on maroon vinyl, is pretty good despite the closeness to Carcass.

The music is catchy and the production is quite heavy. The lyrics on some of the songs are interesting and different, with perhaps a bit of tongue-in-cheek. After General Surgery gets more of its own sound, I think it'll be a great band. $4 US, $6 world.

Relapse Records
P.O. Box 251
Millersville, PA 17551
USA

ICE-T
O.G. Original Ganster
Sire/Warner Brothers Records

by Sean Rogers

This is destined to be another rap classic. Harder than ever, Ice-T even shows some diversity by including his hardcore band Bodycount on the album. As for Ice-T selling out, not on this album, and definitely not anytime soon.

INCANTATION
Entrantment Of Evil 7"
Relapse Records

Entrantment Of Evil, the Seraphic Decay 7", has been re-released on Relapse Records with new packaging and remixing. I haven't heard the original, but the Relapse version (on red vinyl) has sharp production, but the low end is lacking. The musicianship is strong, although the old line-up is responsible for it. The new line-up, which contains a different guitarist, drummer, and singer than on the 7", I think is much better. Anyway, this release has three songs from the 1990 demo, and one new song, and the music is fast, morbid, brutal death metal, and worth ordering! $4 US, $6 world.

Incantation
P.O. Box 1851
Paramus, NJ 07653-1851
USA

INTRUDER
Psycho Savant
Metal Blade Records

The guys from Thrashville, Tennessee are back once again with some speedy riffs and angry outlooks in the follow-up to the Escape From Pain EP. Psycho Savant has the same Intruder sound, but more pissed-off. The production is strong, courtesy of Bill Metoyer, except the bass, as I always say, is too low in the mix. The lyrics are generally heavy and good. 'It's A Good Life' is about a particularly demented episode of the original The Twilight Zone show, for example, but I don't dig what the band says with 'Final Word'. But to conclude, Intruder plays energetic thrash and has done it again with the new album.

JUNK MONKEYS
Five Star Fling
Metal Blade Records

The Junk Monkeys is a rock band with an alternative edge to it, something you wouldn't expect in a metal-type 'zine. But it's a good band, anyway. Junk Monkey's second Metal Blade album, Five Star Fling features energetic playing and catchy riffing. There's a Who cover thrown in, as well. So maybe you'll want to give it a try.

MALEVOLENT CREATION
The Ten Commandments
RC Records

Malevolent Creation is a Florida death metal band that has a new album out. The debut has a deceivingly slow introduction song called 'Memorial Arrangements' (that makes me think of Obituary a little), which belies the blur-speed of the rest of the album's nine tracks. Malevolent Creation has to form more of a definitive sound, though the above song and a few others, such as 'Premature Burial' and 'Sacrificial Annihilation', are pretty good.

Having recorded at Morrisound Studios in Tampa, Malevolent sounds too much like the lame Deicide or one of those bands as far as the production goes. The bass guitar sounds good, though, when there's a bass run and you can actually hear it. The singer has his own thing going and he can sustain a note. The interesting thing is, the band is originally from Buffalo, New York! But that was four years ago, and styles change over a long period.

So the album has brutality and shredding riffs, and the band has potential for sure, and shines when it's doing the mosh parts. Malevolent just has to work on the song writing. One of the guitarists writes all of the music himself, so that may be part of the problem.

METAL CHURCH
The Human Factor
Epic Records

Metal Church's fourth album, The Human Factor, has arrived, and it doesn't compare to the others, unfortunately. The music is middle-of-the-road metal, with some folk/rock guitar licks here and there. Some of the songs are groovy, but not on an album-wide scale. The production, courtesy of Mark Dodson, is professional, except the bass is too low in the mix (I'm a stickler for that). And the cover is stupid.

The lyrics have a lot of good messages, although I don't agree with what Metal Church has to say on 'The Final Word'. Also, I don't see the point of Kurdt Vanderhoof writing songs for the band at all, as he's been out of the band since after The Dark. He co-wrote eight of the ten songs on the album, and I don't think Metal Church needs a Desmond Child type to fall back on!

Anyway, The Human Factor isn't all bad, but Metal Church has lost the edge that it built its reputation with back around 1984. It's rather disappointing in the sense that I expect more from this band. Coming from Metal Church, The Human Factor is below par.

MIND FUNK
Epic Records

Mind Funk, containing two ex-members of M.O.D., is pretty much boring metal with some rock and funk thrown in. The music is uninteresting for the most part except for two songs, 'Blood Runs Red' and 'Sister Blue', but that's not enough to buy this album.

MORBID ANGEL
Blessed Are The Sick
Combat/Earache Records

The gods have returned! Morbid Angel's second full-length album with the current line-up, Blessed Are The Sick (pronounced bles-id) is a masterpiece and a departure from the first Earache album, Altars Of Madness. Just as brutal and uncompromising as the last effort, if not more so, this new album is mind-boggling in its musicianship and conviction. With acoustic guitars, pianos, church organs, and even flutes, Morbid Angel has crafted a work with new directions while still keeping the core of its sound intact. Incredible.

N.W.A.
Niggaz4Life
Ruthless/Priority Records
by Sean Rogers

This album lives up to all expectations. Without Ice Cube, the band is just as hard, violent, and degrading to women as ever, and I would recommend this to anybody who's into N.W.A. All the tracks come across extreme and are very well done. There are also some of the most hilarious tunes I've ever heard here. Definitely worth picking up.

PANIC
Epidemic
Metal Blade Records

Panic, hailing from Seattle, Washington, plays an interesting mesh of speed metal and rock which is rather catchy. Nothing brutal but still good. The band was produced by the H-Team (Gary Holt and Rick Hunolt, guitars for Exodus) for this Metal Blade debut. The lyrics are on some songs good reading and work well, like for instance 'Spider Desire' and 'Morbid Curiosities'. One thing that really sucks is the cover of 'I Stole Your Love'. I'm a Kiss fan of the old stuff mostly, and Panic slaughtered this song. Ugh! But other than that this album is worth buying for the most part.

PEEL SESSIONS COMPILATION
Hardcore Holocaust II
Strange Fruit Records
by Nick

This is a compilation of most of the grindcore and hardcore bands on John Peel's Radio 1 shows, so what more could you ask for? My favorites on this are Carcass, Deviated Instinct, Doom, Napalm Death, and Bolt Thrower. It's a good compilation of live performances of Peel's favorite grind bands.

RISE ABOVE RECORDS COMPILATION
Dark Passages

Lee Dorian's label has put out a doom metal release that has a number of solid, heavy bands. Slow, grungy, plodding, catchy riffs and overall good production make up this compilation. Of course, Lee's band, Cathedral, is featured, as well as St. Vitus, Count Raven, Solitude Aeturnus, Stillborn, and Pennance, and if you get the cd, you get an additional song from each of the two latter bands. Definitely check this out if you're into total doom metal.

Rise Above Records
P.O. Box 178
Coventry CV1 5TG
UK

SADUS
Swallowed In Black
RC Records

Sadus has unleashed a bristling album that's as excellent as its first album, Chemical Exposure (Illusions, same thing), if not better. Swallowed In Black is further evidence that Sadus can shred with the best of the death and speed bands. The songs have less of a general death metal tone than the earlier demo days and the first self-released album. However, this by no means says that Sadus is totally thrash, although the Sadus sound always had a bit of that, I think. The music has more of a message than before also. The tightness of the band is still very present, as well as the technical musicianship that blows you away. I wish there was a bit more low end in the production, though. Hopefully some of you saw Sadus live on tour with Obituary and Sepultura. Go out and pick up Swallowed, and smoke four OB's to it!

SENATOR FLUX
The Criminal Special
Emergo Records

This album has rock 'n' roll, catchy melodies, and good music. Senator Flux's new album, its third, has energetic, emotional music for an alternative feel.

I only have complaints about the production. There isn't enough low end in the mix for my tastes, and the guitars have almost no sustain whatsoever, which I guess has to do more with the guitar brands the band plays than anything else.

The packaging for the cassette is cool, although there's no lyrics. There's some poetry included by David Levine (band member and "new now" spokesman, a Senator Flux concept) and some photos of the band. So add all this up (and throw in a George Harrison cover, 'It's All Too Much') and what do you get? A happening alternative album. The Criminal Special rules, so off you go to buy it!

SEPULTURA
Dead Embryonic Cells
RC Records

by Nick

This cd single contains the title track which is from the Arise album, 'Orgasmatron' (a Motorhead cover), unavailable anywhere else, and 'Troops Of Doom' from the Schizophrenia RC re-release. The Motorhead cover is god, but I've already heard the other two songs, so it's really not worth the money, unless you have to have everything Sepultura puts out.

SICK OF IT ALL
We Stand Alone 7"
In-Effect Records

Sick Of It All is back with its first follow up to the Blood, Sweat, And No Tears album. The We Stand Alone 7" has fairly good production and the Sick Of It All hardcore sound and the new line-up as well. It also has some live tracks that were roughly recorded, which compliments the edge of the music. If you get the 7" on cassette, you get two bonus tracks, including a Minor Threat cover. So all you Sick Of It All fans, myself included, should get this release, and those who haven't yet heard this band should check it out.

SLAUGHTER HOUSE
Face Reality
Metal Blade Records

Newark, New Jersey's own Slaughter House's second album, Face Reality, is a straight-ahead, no frills metal album. This band instilled a luke-warm response out of me the first time I saw it in D.C., but I like the new stuff better than the self-titled debut material. The music isn't really brutal, but

catchy and not bad. Slaughter House deserves a listen, even though the band got dropped by Metal Blade recently.

S.O.B.
What's The Truth?
Rise Above Records

by Nick

This band is often referred to the Japanese Napalm Death. The CD and cassette version of this also contains the Thrash Night EP. The production on What's The Truth? is so-so. I think there's a feeble attempt to crack on Slayer in the song 'Slayer'. The song 'Raging In Hell' kills. I like the Thrash Night EP better than What's The Truth?, which kind of bores me. So buy the CD or cassette for the Thrash Night songs. Neat album cover though.

TYPE O NEGATIVE
Slow, Deep, And Hard
RoadRacer Records

Featuring some ex-Carnivore members, Type O Negative takes some serious getting used to. Containing seven songs, this full-length album has some hardcore and industrial influences, as well as whacked-out ideas. Type O Negative has a sense of humor and its own way of approaching the arrangement of songs. The band consists of a bassist/vocalist, a drummer/back-up singer, a guitarist/back-up, and a keyboardist/back-up, who write songs that are long in the first place and then start all over again, with some extra riffs added in. It's sludgy and grungy, but there's fast parts, too. Actually, the title of the album pretty much describes it.

VARATHRON
One Step Beyond Dreams 7"
Black Vomit Records

by Nick

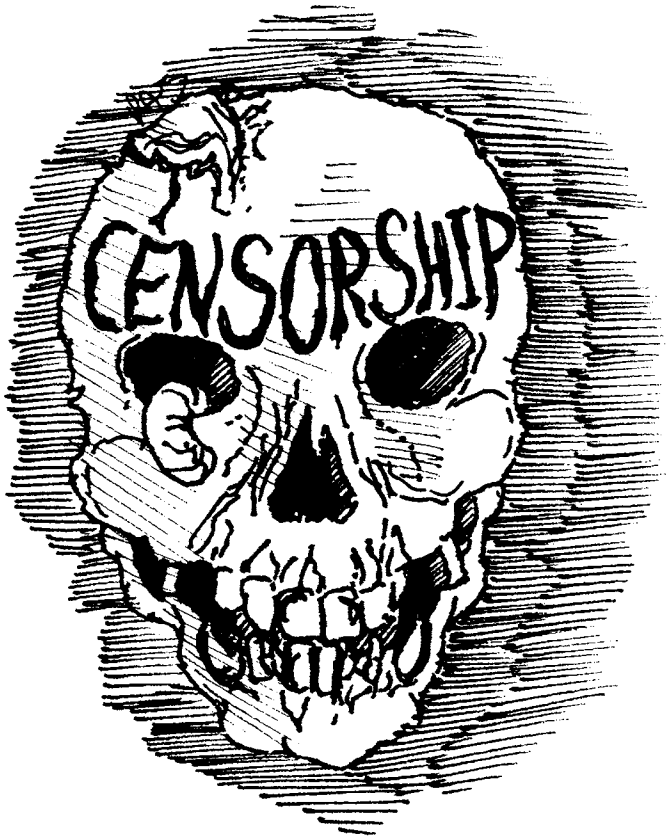
"This release is dedicated to all witches who were burned in the name of a false god," is what the lyric sheet says. The music is upbeat death metal with throat abasing vocals. 'Descent Of A Prophetic Vision', which is my favorite on the 7", is reminiscent of faster Obituary tunes. It even has some evil piano at the end of the song. To contact Varathron, write to:

Varathron c/o Necroabyssious
P.O. Box 31232
100 35 Athens
Greece

VENUS BEADS
Transfixed
Emergo Records

After doing a single for London, England's Decoy Records that attracted rave reviews, this four piece landed a deal with Emergo and released this four song EP. The Venus Beads have an infusion of punk in their melodic fast-tempo alternative rock that you don't find out about until the second track of the EP, the first song being a slow paced number. The lyrics are moody and the music is emotional.

The guitars are way loud in the mix and are too high-end, but let me point out that it's a minor thing. The debut album should be out soon, and judging from the tone set forth by Transfixed, it should rage. The Venus Beads has its own alternative sound and it rules.



DEMO REVIEWS

BRUTAL TRUTH The Birth Of Ignorance

Danny Lilker of Nuclear Assault's side project, and everyone in that band has one except Anthont Bramante, is death/grind, with lyrics that're socially conscious, which is to be expected coming from Danny. The demo is of the general verse-chorus-lead break-verse-chorus structure, but it's pulled off interestingly with a raw and aggressive bash-the-instruments feel. There's some good production, too. A solid tape all around. It's not as happening as Nuclear Assault or anything, but then that wasn't the intent. $4.00 to:

Brutal Truth
37-54 81st Street
Jackson Heights, New York 11372

CARRION LORD All Paths Lead To Chaos

This band, fairly new on the scene, has opened for Brutal Truth and other local death metal bands. Carrion Lord's demo is of course death metal with a lot of gothic, doomy, almost Morbid Angel-ish philosophy rampant in the lyrics and hanging over the music. Said music is kind of interesting, crunchy at times and heavy others. The production sounds like it was done on a cheesy four-track, however. All in all this tape is worth having, for three bucks, and I believe you get a free sticker of the logo with it, which is cool.

Carrion Lord c/o Todd Broadwater
3608 Hollow Fields Court
Ellicott City, MD 21043
USA

CHEMIKILL Consumed By Hate

I first heard of Chemikill from a compilation CD that a Baltimore, Maryland radio station released of local speed/death/thrash metal bands. The band has gotten much more experienced since then, thankfully. The second demo, Consumed By Hate, is professionally packaged with lyrics included, and contains some impressive thrash music. The production is full and clear, and the musicianship is energetic. This band is entertaining, except I think it'd be better if the vocals were more harsh. This is a minor point, however. Live, the band used to play a cover of a Young MC song, 'Bust A Move', which is pretty funny, as well as Sepultura's 'Inner Self'. I recommend this three song tape! These guys have two-sided shirts for $12, stickers for $1, and the demo is $5 outside the US and $4 within.

Chemikill c/o John Cummings
2910 Second Avenue
Baltimore, MD 21234
USA

CORPSEGRINDER 1991 DEMO

Corpsegrinder has a new demo out, an untitled five song deal. The band, a five piece (which recently lost its singer), has a few catchy riffs and raw musicianship, bordering on sloppy, on the tape. The music is not bad, but nothing amazing or technical. The production isn't too bad either but could be better. Live, the band plays Agnostic Front and Cro-Mags covers, which is good, but it has nothing to do with the demo. I just thought I'd mention it.

Chris Andersen
1640 Mussula Road
Baltimore, MD 21204
USA

EPIDEMIC 1989 DEMO

Now this is a professionally packaged and crisply produced tape, with lyrics included. This is a talented band, except I don't like the way it mixed the bass sound much, and the singer is kind of lagging. The music is thrash with a bit of a death metal tone. The lyrics are sort of thought out and the music is energetic. I like the mid-paced parts the best. Contact:

Epidemic
4546 El Camino
Suite B 10
Los Altos, CA 94022

FUNERAL NATION State Of Insanity

Good production, to begin with (except the bass is too low in the mix), driving thrash, and solid musicianship are to be found on this well-packaged cassette. There aren't any lyrics provided but you can hear the references to your soul and Hell and praise Satan and all that, which is fine. The singer yells instead of the grind growl, and there are some catchy mosh riffings. The music is a bit reminiscent of early Venom or maybe very early Slayer, the sort of old black metal thing. It's fairly technical and has a lot of energy. This is a good demo from a happening band.

Funeral Nation
P.O. Box 416813
Chicago, IL 60641

GUTFEST COMPILATION #1

Gutfest is a twenty-one song compilation tape that fills up a 90 minute cassette, a joint effort apparently from those who brought you Chainsaw Abortions 'zine (haven't seen it) and Mosh Central 'zine (yeech). These are the two publications that sponsored the "A Day Of Death" festival in Buffalo, NY, back in October of 1990.

The production of each song varies with the band in question but it's generally okay but with low recorded levels, with a few songs sounding like garbage. There are lyrics for some of the songs but they're not grouped in any semblance of order, so the packaging is sloppy, but on the good side all the bands have their addresses listed. This tape features death, black, doom, grind, and combinations of same, from all over. Most of the bands are pretty good and brutal, though.

So anyway, this is a tape worth writing for, as it has a wide variety of bands from the underground that you can check out. Also, the tape is dedicated to Stevie Ray Vaughn.

Chainsaw Abortions
c/o Brian Pattison
237 Grove Street
Tonawanda, NY 14150

Mosh Central
c/o Joe Pristach
187 Woodside Avenue
Buffalo, NY 14220

MORTA SKULD Prolong The Agony

Now these guys are fuckin' god, although I haven't seen them live. The talent for writing brutal, morbid, crunchy death metal in the down-tuning Morta Skuld is quite evident. The second demo, Prolong The Agony, is just plain masterful, what with the mid-tempo mosh riffs and solid, well-constructed tunes. Morta Skuld is playing a moderately fast section one minute and the next bridges into a speed part. Definitely no trade list is complete without this demo! Ask about the first demo, Gory Departure, when you write, 'cause that's good too. Now if I just knew what the name meant. $5 to:

Morta Skuld
P.O. Box 37413
Milwaukee, WI 53237
USA

MUTILATED Update

Mutilated's frontman, Michel, once explained to me that the French death scene is "unexistant"! Hopefully some more bands popped up since then. His band has been able to survive thus far, but the situation is bad enough that it is considering a move to Florida.

I haven't spoken to Michel in some time, but the last I heard the band got a new drummer and second guitarist, and the bassist took over the vocals, which happened after the recording of the first demo. Psychodeath Lunatics is shredding death metal with a bit of thrash, with songs such as 'The Crown Of Death', 'Funerarium', and 'Hysterical Corpse Dislocation'. The tape has fine packaging and production, and is no longer available. The new stuff Mutilated is writing is total morbid death metal, with songs titles like 'Disincarnate Souls', 'Graves Of Rebirth', 'Evil Scriptures', 'Funeral Slumber', 'Sorcery', and 'Millenium Altar'. This band is definitely worth writing another country (and enclosing IRC's!) for, to ask about the new demo.

Mutilated c/o Michel
15, Rue des Lazaristes
01000 Bourg
FRANCE

RECALCITRANCE Fragmented Reality

They're back with a second demo, a new lineup, and a new address. The demo is a three song tape with Recalcitrance being a three piece now, as one guitarist and one vocalist left the group. The vocals're handled on the demo by the drummer and

guitarist, and they're looking for a replacement frontman. Deceased fans may find of interest that Mike Smith on guitar used to be in this band way back.

The last demo, untitled, was rather sporadic to my ear but still had tons of raw energy with great production. The intro to 'Burning Cries' was really cool. On the new one, again the music is frantic and energetic, and there's a long drum fill. The leads don't have a rhythm track accompaniment. The stuff is weird. I like the first demo better. Recalcitrance has etched out its own sound, death/thrash with a twist, I suppose. $5 to:

Recalcitrance
P.O. Box 1312
Vienna, VA 22183

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It's available from:

Brian HellFarmer
2310 El Cajon Way
Oxnard, CA. 93035
U.S.A.

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COMATOSE

Magazine

THE UNDERGROUND: a term that best describes the largest supportive movement for death and grind metal music. All fans that take part in this scene are those individuals who truely support the music 100%. So why don't you become part of the underground and help support it by checking out the first issue of COMATOSE Magazine. Issue #1 is crammed full of nothing but total agonizing death, that contains interviews with 18 bands such as the gore gods IMPETIGO(IL) and Milwaukee's top death metal band, MORTA SKULD. Plus more interviews with the UK's answer to what DEATH should now sound like, DESECRATOR and tons of Florida bands such as the crushing MONSTROSITY, HELLWITCH, PAINEATER, INCUBUS, KILLING ADDICTION, BRUTALITY, and MALEVOLENT CREATION. But wait there's even more interviews with PARALYSIS(LA), BROKEN HOPE(IL), MARTYRIZE(JAP), DERKETA(PA), SUFFOCATION(NY), ABOMINOG(VA), MORTICIAN(NY), and UNLEASHED(SWE). Plus 52 LP/EP reviews and 79 demo reviews on some of the darkest bands in the world, and even a few articles on PHANTASM(WI), EVISERATION(CAN), R.U. DEAD?(WG), HUMAN REMAINS(NJ), and INFAMY(FL). So if you are totally possessed by death and grind metal send for a copy today! Price is $4(US), $5(world). Issue #1 is available from March 15th to August 31st of 1991.

COMATOSE Magazine
c/o Jim Pedersen & Kam Lee

510 Palace Drive
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Acrostichon c/o
Richard, Edisonlaan 45,
5021 MA, Tilburg
The Netherlands

Contact

Acrostichon c/o
Coriane, Vestdijk 24
5091 CL, Middelbeers
The Netherlands

For gigs call 013-366011 (Joe & Martke)

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Debbie Sellnow
142 Irvington Ave.
Yardville, NJ 08620
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Anne Hernandez
112 Irvington Pl.
Trenton, NJ 08610
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